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# FAMOUS VIOLINISTS OF THE PAST.

(With a Sketch of the Development of Violin Playing.)

## IX.—HENRI VIEUXTEMPS.

BY ARTHUR M. ABELL.

When Robert Schumann first heard the youthful Vieuxtemps at Leipsic, he wrote in the *Neue Zeitschrift für Musik*: "Vieuxtemps is the greatest genius of the young masters; his playing has the brilliancy and perfume of the flower. From the first to the last tone he produces from his instrument, Vieuxtemps draws a magic circle about you, of which you neither can find the beginning nor the end." Schumann was probably the greatest critic that ever lived and he always had a poetic way of expressing himself. Vieuxtemps was the supreme master of the Belgian school. He was a much greater virtuoso, composer and personality than his teacher, De Beriot, the actual founder of the school. Vieuxtemps had the real grand mastery; his playing was characterized by a broad, artistic, pompous style, a technic hardly less great than that of Paganini or Ernst, a soul stirring tone, and a glowing temperament. Vieuxtemps and Wieniawski were the last of the great virtuosos of the old school—virtuosi in the best sense of the word. Many living musicians who have heard Vieuxtemps declare that he impressed them as did no other violinist. He was a personality of great force, who gave a powerful impetus to the Belgian school, which under De Beriot's sugar coated régime had lacked backbone. Vieuxtemps was above all things very virile; his



HENRI VIEUXTEMPS.

(1822-1881.)

compositions show this. While making great demands on the physical capabilities of the performer, being nearly as difficult as the works of Paganini and Ernst, they require unusual energy of expression and dramatic power. The study of Vieuxtemps' works is essential for acquiring these attributes. His concertos, No. 1 in E major, No. 2 in F sharp minor, No. 4 in D minor and No. 5 in A minor, represent the zenith of Vieuxtemps' creative powers; they are all still played in public by the greatest artists, the first and fourth being especially popular. His "Ballade and Polonaise" and "Fantasia Appassionata" are also still much in vogue, particularly with youthful violinists just beginning their public career. Vieuxtemps took a big step in advance of his teacher, De Beriot. His works, it is true, have no great permanent musical value; they are somewhat bombastic and hollow, but the violinist cannot always play Beethoven, Brahms, Mendelssohn and Bruch; variety is essential, and to the general public-Vieuxtemps' brilliant mode always is welcomed enthusiastically. Above all he wrote admirable violin music, for he understood the possibilities of the instrument as did few others. His concertos are by no means mere showy virtuoso pieces. They are distinguished by lofty aim, a certain nobility of conception and by the endeavor always to make the accompaniment of the orchestra interesting. Who would like to miss Vieuxtemps in the violin repertory? Among his contemporary colleagues Wieniawski alone excelled him as a composer; the Pole was far less productive, but he had a more genial flow of inspiration, a truer fund of melody. Vieuxtemps, however, had more brilliancy in his passages. He was influenced to a great extent by Paganini, whom he heard in London as a boy of fourteen; still, this influence was not as marked as in the case of Ernst. Vieuxtemps believed the virtuoso had a noble mission. The disdainful comment upon the "virtuoso" one

frequently reads and hears emanates, I have generally found, from narrow and pedantic minds. He who thinks "virtuosity" is merely a superabundance of technic has a narrow conception of the word. The following letter on the subject, written by Vieuxtemps himself, is very interesting as it gives the opinion of a great master:

"BRUXELLES, December 17, 1872.

"Mon cher ami:

"In the well meant article devoted to the last popular concert in the 'L'Echo di Parlement' of the 16th inst., I am astonished at one phrase, concerning which I ask permission to say a few words. This was said of Servais: 'Music of a virtuoso, played by a virtuoso—the triumph of a virtuoso.' There are in these few words a disdain and a stand taken against which I absolutely protest. As a virtuoso and musician I have perhaps the right to allow myself to observe that the work which he spoke of so slightly was not listened to by the reporter with the attention that it merited; otherwise it would have been easy for him to recognize that the concerto in question is perfectly thought out and developed, revealing in form and contents, in his specialty, the hand of a master. The adagio, in particular, is a piece of music of exquisite and profound sentiment, a veritable chef d'oeuvre. The finale is full of elegance and of very musical thoughts. It is difficult and it requires a virtuoso to execute it. But is not a virtuoso required to perform the works of men who were, and some of whom still are, virtuosos, commencing with Bach and continuing with Haydn, Mozart, Beethoven, Weber, Chopin, Mendelssohn, Schumann, Brahms, Rubinstein, Liszt and others down to our times—all virtuosos, virtuosos, virtuosos! What would music be without the virtuosos? A dead letter and soon disregarded. It would no longer go to our hearts, no longer enthuse us, no longer move us to the depths of our soul! Do not despise the virtuosos, honor them; or at least distinguish them, and above all do not make the word 'virtuoso' synonymous with acrobats and clowns.

"Wholly yours, my dear and excellent friend,

"VIEUXTEMPS."

Henri Vieuxtemps was born at Verviers, Belgium, February 20, 1820; he is also buried there, and the town has erected a statue to his memory. He began to study violin at a very tender age, and when five years old he was painted with his instrument. A copy of this picture is to be seen in this article. At seven he made his debut in his native town, scoring such an emphatic success that a brilliant career was prophesied for him. The same year De Beriot heard him and he immediately offered to teach him free of charge. De Beriot, who was a very kind-hearted man, became a second father to little Henri, securing for him a stipend from the King of Belgium. In his memoirs Vieuxtemps speaks with great reverence and gratitude of De Beriot, who initiated him while still a child, into the secrets of the art of Corelli, Tartini, Viotti and Rode, awakening in him thus early true artistic conviction. In 1830 De Beriot took the child with him to Paris and let him play in his concerts, where his success was enormous. The following year, after having had only three years study, Vieuxtemps was thrown on his own resources, as De Beriot started off on an extensive tour in company with Malibran. As Henri was only eleven years old, his father said to De Beriot: "With whom shall the boy now study?" "With no one," answered the master; "let him work alone; he will seek and find his own way, mark my word." So from his twelfth year on Vieuxtemps had no more violin lessons, and that is one of the reasons why his individuality was so pronounced. At thirteen he began to concertize, his first tour taking him through Germany and Austria. He was very successful. At Frankfurt he met and heard Spohr, then in the plenitude of his powers. "What a tone, what style and what charm!" Henri wrote. At Vienna, aged fourteen, he played the Beethoven concerto, having the distinction of being the first celebrated artist to render that work in public. He next visited London, where he was also enthusiastically acclaimed and where he heard and met Paganini. His description of the impression the Italian made on him, given in his memoirs, is very vivid.

Vieuxtemps wrote his E major concerto, one of his most successful and brilliant works, when he was only nineteen years old. His style of composition was already thoroughly established and the concerto created a sensation. In 1843 Vieuxtemps visited America, making an extensive tour through the Eastern, Middle, Western and

Southern States, going also to Mexico. The tour was not a success; the public of that day found Vieuxtemps "too classical" and he could hold their attention only when he played his variations on "Yankee Doodle" and "St. Patrick's Day," which he composed while in America in order to get some hold on the public. Vieuxtemps found that the multitude of his listeners wanted "to hear something that had a tune to it" and a rhythm to which they could wag their heads and beat time with their feet. An incident that occurred in a Southern town during this tour illustrates the public taste of that period. Large, life sized posters of Vieuxtemps standing up and playing on his violin had been put up in prominent places all over town. Yet at his first concert the artist was greeted by yawning rows of empty benches. Then the manager hit upon an idea worthy of P. T. Barnum; the next day he simply turned the posters upside down. At the second concert the hall was filled to overflowing. Why? Because the public thought Vieuxtemps would play the fiddle standing on his head! At New Orleans some music lovers had an amusing experience with the great violinist; they were sitting with him in a café discussing violin playing, when Vieuxtemps made a bet of a bottle of champagne and a silk hat that he could imitate at first trial any kind of bowing which could be played. The crowd fished out of the slums an old nigger, famed as a dance fiddler, and he reeled off a jig that had in it a twist of the bow which Vieuxtemps could not imitate at first trial.

Vieuxtemps himself said of this first American tour: "I went too soon." Ole Bull, who was touring the country at the same time with his primitive music and style of playing, found more favor with the American public. Vieuxtemps made in all three tours of our country, the second being in 1857 in company with Sigismund Thalberg, and the third in 1870 under the management of Max Strakosch. The great violinist noticed at each succeeding visit remarkable improvement in musical taste. After the



VIEUXTEMPS, AGED FIVE.

second tour he wrote in his memoirs: "Ole Bull, Sivori, Henri Herz, Jenny Lind, Leopold Meyer, Alboni, etc., had accomplished wonders. Ignorance had disappeared, instinct and understanding had been awakened." The artist's third tour was an immense artistic and financial success; he played in over 120 concerts—"tous plus brillants et plus lucratifs les uns que les autres"—as he expressed it. He said further: "I find the progress made since my last tour enormous. Everywhere societies and artistic associations had been formed and everywhere the taste for serious music was much developed."

In 1846, not long after his first American tour, Vieuxtemps scored such a tremendous success in St. Petersburg that the Czar appointed him his solo violinist and he remained in the Russian capital for six years. Then he began to travel again, concertizing successfully throughout Europe. All the while he was diligently composing. His concertos and other works immediately found favor with the violin playing fraternity and with the general public. He himself writes in his memoirs: "My fifth concerto was made to shine by the truly prodigious performance of Henri Wieniawski in Russia, Germany, England and France." Great popularity was also attained by the "Ballade and Polonaise," of which it has been said that Wieniawski was really the author; this has, of course, been denied and it is naturally difficult to prove such an assertion. The two main themes are certainly suggestive of Wieniawski.

In 1871, after his third American tour, Vieuxtemps was appointed Professor at the Brussels Conservatory, where he occupied the chair formerly held by his teacher, De Beriot. As an instructor he was eminently successful, numbering among his pupils Ysaye and Sauret. In 1873 his arm became paralyzed and he had to give up teaching and playing. He still composed, however, and he always



PERSIAN HALL IN LONDON. IN THE HOME OF MR. AND MRS. BLAND-SUTTON.

hoped for ultimate recovery; he also resumed his duties at the Conservatory again, but not for long. He went to Algiers, hoping that the mild climate would benefit his health, but he was already beyond recovery and he passed away there in 1881, aged sixty-one. The year before, Ole Bull and Wieniawski had died, and thus three of the greatest violin virtuosos of all time passed away within one year.

#### De Herter Musicale at Bland-Sutton House.

Perhaps the most beautiful music hall in a private house in London is the one in Mr. and Mrs. Bland-Sutton's house in Brook street, a cut of which appears on this page. The hall is modeled upon one that is mentioned in the Bible, the ruins of which suggested the plan and decorative details which have been reproduced in the London house. The lion and archer frieze of enameled bricks and the bull capital and bases of the marble columns were brought from the ancient city of Susa and are deposited in the Louvre. The ruins from which they were taken were those of the Apadana or Hall of Honor of the Palace of Artaxerxes Mnemon, the largest and most beautiful of the palaces built by the Achaemenidian kings.

The columns of the original palace were 60 feet high, and an inscription of Artaxerxes Mnemon in ancient Persian, Median and Semitic Babylonian recording the completion of the hall, which had been commenced by Darius, was discovered on the base of four columns.

The lamps between the side columns are ornamented with bas reliefs, representing the twin gods, who were continually striving for mastery; one that all might be morally and physically good, the other to create evils and misfortunes.

This beautiful hall was loaned to Dr. Richard de Herter for a concert during the season, the first time that any

professional was heard in the hall at their own concert, as Mr. and Mrs. Bland-Sutton had only had it used previously for private entertainments.

Dr. de Herter had a very distinguished audience to listen to his program, among the numbers of which was a composition of his own, "Reves d'Amour," Wieniawski's very difficult second concerto and Dvorák's "Humoresque." Among those present were Viscountess Parker, Lord and Lady Stratheden and Campbell, His Excellency the Minister of the Argentine, and Lady Livewright, Mrs. Bland-Sutton, etc.

#### Leonore Wallner's Successes.

Believing that the ever growing love and understanding for that which is best in music will cause the American concert goers to depart from the hitherto observed rule of patronizing only such artists who have been before the public for years and demand commensurate fees, N. H. Hanson, the manager, will present here Leonore Wallner, mezzo soprano, who has risen to fame in Europe during the last two or three years. Miss Wallner comes prepared to captivate the hearts of the American audiences. She combines a charming personality with exceptionally brilliant musical gifts and a voice which was prepared for an operatic career by Julius Hey. But after having heard Dr. Ludwig Wüllner for the first time in 1903 she instantly threw up all ideas of singing in opera and decided to devote her life to the intimate study of the "Lied." She has penetrated into the depths of this art, and her song recitals have been revelations. The programs which she arranges are most delightful. She selects pearls from the rich treasure troves of Beethoven's, Schumann's and Schubert's works. Her Brahms recitals have attained a justly great reputation. She does not sing his hackneyed songs, but his great and less known tone poems, and the Volkslieder full of the

life and the quickly beating pulse of the people. Besides these little known Brahms songs, she will introduce the latest successes by Gustav Mahler, Debussy, Streicher, Vrieslander, including the latter's song cycle, "Pierrot Lunaire," set to the poems of A. Giraud (translated by O. E. Hartleben). A special feature will be some Japanese songs, with which she made a great hit in London recently. Miss Wallner prefers to be heard in song recital, though she is prepared to sing in concert. Here are some London press opinions of Miss Wallner:

Lovers of Brahms assembled at the Aeolian Hall to listen to the first of Leonore Wallner's two vocal recitals, the programs consisting entirely of songs by the great German master. The examples Miss Wallner presented to her audience were evidently selected to exhibit Brahms in a variety of his typical styles, and with no consideration for the demands on the singer. They were arranged in three groups. The first contained seven songs by Daumer; the second, Murray's "Ermordung," "Ein Sonett," "Vom verwundeten Knaben," "Mädchenfluch," "Von ewiger Liebe" and "Klage"; and the third consisted of the splendid "Four Serious Songs" (Vier ernste Gesänge). Although the task she imposed upon herself was no light one, Miss Wallner employed her art and fine soprano voice conscientiously throughout, and may be congratulated on the success which attended her masterful interpretations.—Musical News.

In all these songs Leonore Wallner showed that she possesses in a very high degree the qualities that one looks for in a lieder singer—she sings, that is to say, with keen appreciation of the literary value of the words, combined with the musician's ability to interpret the musical aspect of the songs. Her clear, flexible voice has the freshness of inspiration in it, and the clean way in which she takes her intervals and the ease and certainty with which she phrases made each of her songs a delight to listen to.—Times.

Leonore Wallner did not take long to convince her audience that before them was an artist of unusual sincerity and power. In fact, the newcomer struck quite an original note in the way of lieder singing. With eyes closed, and unobtrusive attitude, Miss Wallner concentrated her whole mind and efforts on the meaning and expression of the songs, which were entirely drawn from Beethoven and Schubert. Such a program for a first appearance in a strange country were sufficient to stamp the artist.—Standard.

Leonore Wallner set herself no light task, seeing that her program contained ten songs by Beethoven and seven by Schubert. She, however, sang with genuine artistic feeling, and greatly pleased her audience.—Daily Mail.

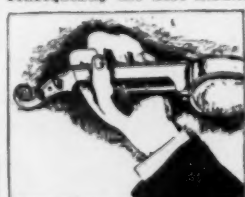
Leonore Wallner sang a number of songs by Beethoven and Schubert with an intensity of expression which, if at times a little trying to the nerves of a concert-hall audience, left no doubt as to the emotional influence which the music exercised upon what is obviously a very highly strung temperament. Miss Wallner has a strong, clean soprano voice, a good knowledge of vocal necessities, and she phrases with intelligence. Especially good were her readings of Beethoven's "Die laute Klage," "Wonne der Wehmut" and "In Questa Tomba."—Tribune.

Leonore Wallner gave a Brahms recital yesterday afternoon. Her selection was judicious and of welcome variety. It suited her own artistic personality and showed the wealth of tune and feeling in Brahms' music. Fräulein Wallner was justified in choosing songs of tender love, pathos and passion, of elaborate form and simple folk tunes. She is a versatile and uncommon singer. Her voice is strong and her grasp of it is very considerable.—Tribune.

Her voice is of beautiful and sympathetic quality, and over and over again the expression of her ideas in the matter of interpretation showed how excellent is her taste.—Daily Telegraph.

A memorial to Grieg has been erected at Bergen—not a statue, but an orchestral pavilion in which musicians will have the right to perform subject to one condition—that the first item in the program be a composition by Grieg. This method of perpetuating the great Norwegian's memory is a strikingly practical one, and yet has an appeal to the sentimental side of the Scandinavian nature. It is worthy of imitation in other countries.

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LONDON, W., September 2, 1908.

The music in London continues to be represented by the Moody-Manners English Opera Company and the Promenade concerts. The former company, playing at the Lyric Theater, has attracted large audiences. Last week there was a revival of Halévy's opera, "The Jewess," in which Madame de Vere-Sapio and Philip Brozel were the principal singers. Madame de Vere-Sapio is a great favorite with English audiences, who appreciate her fine voice and artistic interpretation of the different parts that she has sung. In "The Jewess" she made a particularly good impression, and the opera was an excellent one with which to end a week of interesting appearances.

Philip Brozel has had such Continental successes that it was not surprising that his appearances in London have been of special interest. His first appearance as Lohengrin on Monday evening, when the season opened, at once showed that he stands in the front rank of tenors, and his singing in "The Jewess" brought forth loud and prolonged applause from the audience. It is a matter of regret that Mr. Brozel will not be heard oftener in London, but his engagement with the Moody-Manners Company will take him largely to the provinces. This is the last week of the English season at the Lyric.

There are no novelties in the programs of the Promenade concerts this week, the one new work set down for Thursday—a concerto for cello and orchestra by Percy H. Miles—having had to be withdrawn because the composer's departure for Australia has made it impossible to get the parts in order for performance this season. In its place Herbert Withers will play Dvorak's B minor concerto for cello. Monday evening there was the usual Wagner program, with Lloyd Chandos as soloist. Tuesday the principal item on the program was Strauss' "Ein Heldenleben," the violin solo being played by Mr. Wolters. Wednesday, that is tonight, and Thursday, Tschaikowsky, Dvorak, Haydn, Sibelius are names to be found on the program, while that of Friday includes the "Eroica" symphony. Madame Blanche Marchesi's pupil, Catherine Aulbrook, is to sing a Handel aria this evening, and there are several other soloists who are making their first appearance at the Promenades during the current week.

The Worcester Musical Festival opens next Sunday with the usual service in the Cathedral. "Elijah" commences the festival and the "Messiah" closes it.

William Willis, whose picture appeared recently in THE MUSICAL COURIER, is so frequently taken for an American

that he is constantly explaining that while he admires America and all things American, he, as a true patriot, prefers to be a son of John Bull and so "remains an Englishman."

Notice has been received that the new St. James Hall has been formed into a limited company, which has acquired all the interests of the late proprietors.

The London Symphony Orchestra has issued the programs of the twelve concerts that are to be given during the winter. Of these, seven are to be conducted by Dr. Richter and three by Arthur Nikisch. The season is to begin October 27. A number of symphonies are announced, among them a new work by Sir Edward Elgar. Another British composer, Alick Maclean, will be represented by a new choral work, "The Annunciation." Among the soloists who are engaged one finds the names of Olga Samaroff and Mischa Elman.

This summer Mr. and Mrs. Horatio Connell are spending their holiday down in Devonshire, making their headquarters at Lynton, from which place they make daily excursions. Previous to their going to Lynton they paid some visits en route to Minehead, after which they had a coach drive of twenty-two miles to their destination. The county of Devon is very beautiful, the country very rolling, and the scenery attractive. Lynton is high, and has both sea and land views, with all the advantages of both, with a bracing air from the breezes that blow off the Bristol Channel. Fine woods, with lovely streams running



BEETHOVEN'S BIRTHPLACE IN BONN.

over rocks, make ideal places for a day's outing, while the Lyn Valley has much that is grand in the scenery. Clovelly, that quaint little town with its one street, is only a short distance away, but as there is no pier, landing from rowboats is often an exciting affair. The heather is now in bloom, so the Devon cliffs are a blaze of color. Mr. Connell is fond of outdoor sports, and fishing, golf, tennis, bathing, walking, all are possible to enjoy at Lynton. All this rest and recreation will be a fine preparation for the season's work, which promises to be of more than usual importance to this young baritone, who has already booked a number of engagements. In November he is to appear with the Hallé Orchestra, and it is quite within the possibilities that he will go to America for a tour in the near future.

A. T. KING.

Max Gerson, formerly director of the Lortzing Opera, in Berlin, was sued for libel by Louise Perrot, a singer. She accused him of having referred to her in the beginning of their musical acquaintance as a star, and of having changed his mind later to the extent of making derogatory remarks about her to the German Stage Association. The lady was awarded damages of 150 marks (\$37 50).

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#### Marcella Craft in Germany.

The favorite singer of the Kiel Opera, an important institution in Germany, is Marcella Craft, an American girl. The Kieler Zeitung of March 24, 1908, writes of her performance as follows:

Miss Craft was most brilliantly excellent; not only because she was nearly the only pleasing character in the sombre, tragic drama, but on account of her brilliant and splendid impersonation of the character of Gilba—wonderfully sung and acted. Miss Craft has become the declared favorite of the Kiel public. This is sure. She was yesterday a coloratura singer, and, still more, an excellent one. The tremendous applause showed by no means over-estimation. She wins by her appearance, which she is able to suit to every role; still more through her singing—through a voice of most beautiful quality, so fresh and radiant through its apparently limitless range. Tastefully she sang the cantilena parts, clear and beautiful the ornamental parts, the coloratura. Her art is never empty, cold perfection. The great aria of the second act, which is generally regarded as a test of the technical skill of the singer, Miss Craft was able so to interpret that it became a most noble composition, appealing to the highly cultivated musician and the uneducated music lover alike.

#### Habelmann Arranged to Book Singers Abroad.

Theodore Habelmann, who conducts his own opera school at 909 West End avenue, returned last week from a three months' sojourn in Europe. He visited several of his pupils engaged with opera companies in different parts of the Continent. While in Berlin, Mr. Habelmann arranged with Carl Harden, one of the foremost musical agents in the Prussian capital, for appearances of the singers sent over by Habelmann. Mr. Harden will procure engagements for the Habelmann pupils when they are fitted for positions. The Habelmann School of Opera is equipped with stage and all the rest necessary for the comfortable rehearsal of ambitious operatic students. Mr. Habelmann resumed his teaching yesterday (September 15). In addition to his own school he will teach certain hours in the week at the Conservatory of Musical Art, in Brooklyn, where Arthur Claassen and Leopold Winkler are the joint directors. In Europe, as in this country, Theodore Habelmann is regarded as one of the most thorough and successful masters of opera repertory.

#### Edwin Evans Introduced a New Song.

While on a tour through the West last season, Edwin Evans, the concert baritone of Philadelphia, introduced a new song by Thomas Hilton Turvey, of this city, entitled "Irish Names." The song, written for and dedicated to Mr. Evans by the composer, was received with marked demonstrations of approval everywhere. Now, Mr. Evans has been informed by Mr. Turvey that a London firm would publish the song and issue it simultaneously in the United States, England, Canada and Australia. It was after hearing Mr. Evans sing a rousing Irish song by a prominent New York composer at Evans' annual recital that Mr. Turvey decided to write "Irish Names."

#### William A. Becker's New York Debut.

William A. Becker, an American pianist, who is now in the class of eminent artists, will make his New York debut at Mendelssohn Hall, Tuesday afternoon, March 17, 1909. His initial appearance in Boston will take place March 23. Both concerts will be under the management of Henry Wolfsohn. Becker's coming is awaited with keen interest here, for he has made a fine reputation abroad. He has already made three concert tours in Europe, and a fourth will begin at Berlin in January.

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studied in New York with Rivarde and Courtney, meeting with brilliant success as a church singer. Later she went to London and worked with Randegger and Henschel. An early marriage and removal to the West cut short a promising career. Mrs. Rudge is spending the holidays in Picardy with her children.

Miss Gertrude Griswold, one of the founders of the Delle Sedie School of Singing, is also an American, and



INGO SIMON.

idea to have your teachers sing; teachers do not usually sing for their pupils!" Unfortunately teachers often do not know how to sing. Others have theoretic knowledge, but they cannot put their theories into practice. Mr. and Mrs. Simon are spending the month of August at a castle in Wales; in September they will motor to Scotland, and from there to Devonshire, returning to London in time for the opening of the school on September 21.

Mrs. J. Edgar Rudge, who has had entire charge of the business details connected with the formation of the school, is also an American. As a very young girl she



MRS. J. EDGAR RUDGE.

the following excerpt from "a sketch by Grace Greenwood" gives an interesting account of her career:

"I first met Miss Gertrude Griswold in New York during her year of preparatory study with Signor Agramonte, before going to Paris, to compete by that master's



GERTRUDE GRISWOLD.

advice for a conservatory scholarship. She was then a very young girl, fair and fresh, and exceedingly modest. She was admitted to the National Conservatory, one of fourteen out of 109 competitors. In her second year at the conservatory, Miss Griswold was awarded a first 'accessit,' or honorable mention, for singing and acting, which, coming in place of the prize which her masters and the public expected for her, the proud Yankee girl firmly declined, an unheard of revolt, which caused an immense sensation in Paris. The fair rebel, a victim for the nonce of national jealousy, supposed that her act was to end her conservatory training, but the affair was amicably arranged, and all went well to the end, when she received the grand prize for singing, the first time that honor was ever conceded to an American. Her next step onward was an engagement for two years at the

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Grand Opera, where she made her debut as Ophelia in 'Hamlet,' by Ambrose Thomas. As I was in Paris at the time, I can testify to the immediate, entire and triumphant success of our young countrywoman, also to the generous and unanimous praise bestowed on her by the leading Parisian critics. All seemed to delight to do her honor. One could see how the most blasé old opera goers, the most cool headed or prejudiced critics, were,



ELEANOR CLEAVER-SIMON.

after a little space of wary and chilling deliberation, captivated by the gentle, appealing grace and maidenly modesty of the singer, so exquisitely suited to the poetic Shakespearean role, as well as by her voice, clear, sweet,

admirably trained, a voice with tears in it and 'love's madness.' M. Thomas, at whose request and under whose personal direction she had studied the part of Ophelia, in which Miss Griswold re-established the cadenza originally written by the maestro for Madame Christine Nilsson, was present at every one of the twenty-eight performances and cheered her with generous appreciation. To me, the part as she gave it, seemed a realization in form and spirit of Shakespeare's most poetic and pathetic ideal. A similar fitness, natural and spiritual, secured her a beautiful success as Marguerite in 'Faust,' which grand role, studied with Gounod himself, won for her, not alone an artistic success, but the lasting friendship of that most admirable composer and charming man."

After a brilliant career in Paris, London and the English provinces, Miss Griswold, compelled by family reasons to abandon her operatic work, returned to New York, and for some years was a prominent figure in the musical life of that city.

Later, returning to Paris, she studied with Delle Sedie and Madame Cleaver-Simon, thus coming into touch with the great revival of bel canto. It is a source of regret to Miss Griswold's many friends that she so rarely sings in public, and it is to be hoped that she may be heard more frequently in the near future.

#### Clara Clemens to Make a Western Tour.

Clara Clemens, the contralto, was among the arrivals from Europe last week, and in telling of her future plans announced that she would make an extended tour to include the Pacific Coast. Miss Clemens had a successful summer abroad, filling many concert engagements booked for her by her manager, George M. Robinson. The singer is now at the country home of her famous father, "Mark Twain," at Redding, Conn., where the Clemens family occupy an Italian villa.

Elsa Ruegger will remain in America only one year, and in 1909 is to return to Europe for numerous concert engagements and to resume her teaching at the Klindworth-Scharwenka Conservatory in Berlin.

#### Worcester Festival Announcement.

Plans for the fifty-first annual festival of the Worcester County Musical Association in Mechanics Hall, Worcester, Mass., September 28-October 2, are completed. The choral works to be presented are Saint-Saëns' "Samson and Delilah" and Elgar's dramatic cantata "Caractacus." This is the first time that work has been given in Worcester. The chief artists engaged are George Hamlin, Daniel Beddoe, Reinald Werrenrath, Frederic Martin, Augusta Cottlow, etc. Arthur Mees will conduct the choral works.

#### Madame Pappenheim Back From Vacation.

After passing a restful vacation at Sunset Park Inn, in the Catskills, Eugenie Pappenheim returned to New York last week and resumed her teaching at her residence studio, in the Evelyn, 101 West Seventy-eighth street. Madame Pappenheim, herself a celebrated prima donna, teaches voice culture in all its branches. She has many devoted pupils singing in this country and abroad.

#### Southern Tours for Pearl Benedict.

Pearl Benedict, the contralto, has been engaged for two Southern tours, the first to be made during the month of October through North and South Carolina. The second trip will take the singer through the States of Georgia, Alabama and Mississippi, during the months of January and February. Miss Benedict will open her season at Richmond, Va., September 23.

#### Practical Political Economy.

Professor (at college)—What are the staple American exports to Europe?

Student—Meats, fruits, cereals, machinery and steel rails.

Professor—Correct. What are the staple American imports from Europe?

Student—Organ grinders, orchestra players, conductors, operas, operettas, musical comedies, pianists and opera singers.

In Cauteret (Pyrenees, France) an open air performance of Wagner's "Siegfried" was very successful.

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Kessler's technique is polished, the tone full, and he plays moreover with the spirit and manliness of feeling.—The Daily Despatch, Manchester, Eng.

His playing revealed an excellent tone and a very good sense of rhythm.—Manchester (Eng.) Guardian. 609 Eastern Parkway, Brooklyn, N.Y.

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## MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., September 10, 1908.

Whether through encouragement, astonishment or dismay Lady Music must assuredly turn over on her Middle West throne during the glorious days of summer time. At that season the entire section becomes one series of floating avalanches of people, non-ceasing, but non-colliding—conventions, associations, societies, brotherhoods, sisterhoods, fatherhoods, motherhoods—all having music, in some form, as salient feature.

This summer, the float zone condition was aggravated by the presence of a possible next President moving about in the "interstices." Music harmonies fairly lapped from rim to rim of the glowing Mid States region.

At Niagara the majestic thunder of the Falls was drowned in stirring band music from New York counties, the musicians escorting, on serpentine pilgrimages, thousands of Sir Knights of the Empire State. From "calm to calm" of the turbulent creekside, the sunlight bristled in musical instruments, as with swords in battle. From Cleveland and Buffalo, Dunkirk, Toledo, Albany, Syracuse, Rochester and from the metropolis of the earth herself, on they came, a conquering host of mingling melodies, jaunty uniforms, rhythmic steppings—and still they came!

To a company of twenty-five fine, straight limbed, well groomed young bandmen from Cortland fell the honor of playing the official concert of eight numbers at the Temperance Hotel, and right royally did they accomplish their task.

In Sandusky the bands were polishing and practising for a fitting reception to a certain William Taft and his retinue, who were to "turn the town over" in a day or two. Its Philharmonic Orchestra paused in the preparation of winter repertory to "get up something," not knowing what might be expected.

"Zindler's Orchestra" furnished a corner of the "Kirby," which was putting out into lake waters with groups of strange haired "Millenniumites" going into quiet islands to con their wind up prophecies.

At Put-in-Bay, the home of the grape and the malt, song work never ceased either day or night. Teeming vineyards and bulging "caves" get in their work on the mentality of their votaries. The informal "male choruses"

which punctuate the hours have not the exhilaration of the drunk, but the sodden drone of the endless drink. It is not a disturbing sensation, but a weird and pathetic one, to wake through the hours of the beautiful summer night at Put-in-Bay, and realize the background of the song.

At sunrise, however, the harmonies are taken up by song service of 2,500 students of good, whose colossal tent shelters incessant praise and prayer and discussions of the world's problems, aided by two cornets, piano, director, an excellent quartet of their number, and the great chorus, lifting and lifted by earnestness, hope and purity. Bugle calls on a distant hill make hourly announcements, obeyed with military precision, even to the instantaneous standstill of promenaders, "just as they were," to pose before a comprehensive camera.

Through the daytime "Juniata" or "Abide With Me," "Land of the Leal" or "Lead, Kindly Light," Schubert's "Serenade" or "America," mingled, crossed or met over glinting sunshiny waters as groups of "vacationists" floated about. The "Pilgrims" and "Faust" choruses, mixed voices, welled out of trees on the "Victory" grounds, "Merrily we roll along" enveloped the piers.

At night on Middle Bass Island, welcoming song streamed out of the low, well lighted house among trees where Mr. Taft was a guest for the night. It floated out over the shadowy boulders of the shore, and fell into a little cove of invisible lapping water where young fellows hummed "How Can I Bear to Leave Thee?" as they "tidied up" the little sloop from which the big man had just stepped.

En route for Toledo, the "Belle of Ohio," with slender crescent of moon as chaperon, had three distinct music stations; a chorus with piano and miscellaneous thought at one end; at the other a guitar and mandolin combina-

tion with low humming of "Santa Lucia" in Italian, and in the middle, the croaking voices of Civil War veterans in "The Ol' Flag Never Teched the Groun'," "Tenting Tonight" and "Marchin' Through Georgia."

But all other music faded into tint tones before the national cyclone of band and song, song and band, blare and glare of trumpet and fife and drum, of "Old Glory" fairly swathing the town, of furnace like light and color and sound, making of the city of Toledo a veritable "Georgia" through which thousands of the slavery destroyers of sixty-one and sixty-five "marched." The G. A. R.'s were having a good time, and was not the new President coming on in the mornin'?

Thereafter, through the classic melange of "Napoleon" and "Ft. Wayne," "Waterloo" and "Danville," "Bunker Hill" and "Centralia," "Paris" and "Mattoon," "Antwerp" and "Smith Creek," rose and fell at interval suggestions, civil and military, religious, educational, artistic and commercial, all in music! And the crescendo gradually grew and waxed strong, till finally all merged into a universal storm of "Work, for the Night is Coming," belching forth from the Labor Day throat of dear old St. Louis!

What a country! What possibilities! What power and force! What reckless, unthinking weakness! What talent and triumph! What blighting waste and obstruction! What depth of pathos stirring with splendid enthusiasms for one of the most beautiful, most wonderful of countries!

And what cause for turning over on her Middle West throne of the Lady Music, through the glorious and golden days of "The Good Old Summer Time!"

F. E. T.

### No Idle Hours for Severn.

Edmund Severn passed his vacation at the country home of H. W. Ranger, the landscape painter, at Noack, Conn. Since his return to New York, Mr. Severn's colleagues hear that he has just finished the piano score for his new violin concerto, which will be published shortly. Severn's violin pupils are coming back to town, and between his teaching, composing, lecturing and, lastly, his duties as president of the New York State Music Teachers' Association, Mr. Severn will have no idle hours during the season.

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## "PELLÉAS ET MÉLISANDE."

A Few Observations Concerning Debussy's Harmonic Progressions.

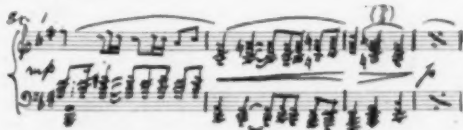
BY A. J. GOODRICH.

Since the passing of Beethoven there have been numerous successful attempts at free harmonic progression, unrestricted by theoretical formula or the still greater bondage of conventionality. Schumann, Chopin, Liszt, Wagner, Smetana, Saint-Saëns, Tchaikowsky and Grieg all were notably successful in their harmonic concepts, producing novel effects by these means, rather than by the lyric cantilene. Grieg, especially, wended his way naturally into trackless regions far from the main harmonic thoroughfares. In the columns of THE MUSICAL COURIER I have already analyzed and described some of his most effective progressions, including that beamkicking schlag chord in the "Halling" from op. 35.

The transition from these instances to Debussy's scores is not so radical as current criticism would have us infer. I say this not in disparagement of Debussy (for whose genius I have profound respect), but because it is true.

The premise which Debussy assumed in renouncing lyric themes must inevitably have led him to seek a new basis for his harmonic coloration. It is not so much the chord (there are no "new chords") as the harmonic sequence and progression which characterizes the score under review. An individual harmony, be it accord or discord, seldom conveys any distinctive expression; it is the relationship, or want of relationship, between antecedent and consequent that makes the sonant impression. In Beethoven's choral symphony there is a diaphanous discord (I have called it such because it sounds simultaneously every tone in the harmonic minor scale of D), but this is somewhat prepared, and we can readily classify it as a quadruple dissonance of suspension. Debussy relies for his effects upon the harmonic progression, or upon the chord sequence. These will be briefly analyzed in their natural order. But in advance let it be understood that there is no longer any didactic or conventional formula to be observed in the harmonization or the polyphony. We must forget that certain principal discords are supposed to have certain natural (and therefore anticipated) resolutions. Indeed, the third, fourth and fifth harmonic relations almost entirely disappear, and in lieu thereof we have—what you

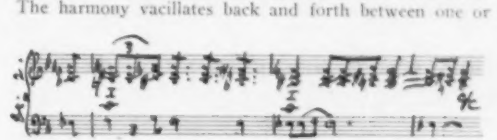
will! Chord movements which have become familiar to us produce various undefined effects, as much, perhaps, from association as from any inherent expression in these euphonious harmonies. Hence whenever we hear them in symphony or opera their intended effect is either nullified or rendered dichroic. Evidently this was the *casus belli* which actuated Debussy in his revolutionary art career. From the first prelude in "Pelléas et Mélisande" I quote the following:



EXAMPLE 1.

The first measure here, only vaguely suggestive, leads to what follows. This is plainly a quest. A seventh chord on A progresses to a ninth chord on G; the chord sequence is conducted in open defiance of prohibitory rules, and there is no attempt to resolve any of the numerous discords. These, however, are mostly *sotto voce*, and whoever undertakes to sound them *forte* will gain no information as to their intended effect. Wagner and Grieg suffered on account of this strenuous method, though both composers protested against it. In measures 3 and 4 of our quotation, it is to be observed that the composer tells us nothing of the mystery that envelops the scene. We see the woody landscape and the two human figures. If they think more than they express we are not deprived of our guess by a too voluble score. This almost constant appeal to the imagination is the unique charm of Debussy's work, and it is in the main accomplished by what may loosely be termed free progression. Indeed, he seldom attempts to desynonymize. Many of the chords are sounded in their blank form, without the deciding tone. This device was, however, employed by Beethoven in the first part of his choral symphony, and by Grieg in his

"Autumn" overture. A more novel expedient in Debussy's score is the frequent and important use he makes of augmented major chords, with and without the seventh. This combination of two large thirds is rather harsh when unprepared, and the custom has been to use it individually as a passing harmony, or in lieu of the dominant chord in a minor key, as in the "Bayaderes' Dance" from Rubinstein's "Feramors." Wagner conceived a weird effect, by means of this chord, in Brünnhilde's well known war cry, from "Die Walküre." (This was analyzed in THE MUSICAL COURIER for January 8, 1896.) But here in the Debussy score we have progressions of a totally different character:



EXAMPLE 2.

The harmony vacillates back and forth between one or other of these augmented chords, while the independent base, though dissonant, maintains what little unity there is in the harmonic scheme. The real base is mostly in unison with the voice, and that was its most probable origin, for surely this base has no theoretic derivation. (Note the faraway effect of that last E flat.) It moves up and down with the treble parts and thereby involves parallel ninths. In part writing I have proscribed parallel sevenths and ninths as far more inharmonious than fifths and octaves, yet here they appear openly in all their vacillating cacophony! This applies in the abstract only. But we must also view it concretely: There is the forest scene with its phenomena of coincidences, the conflicting emotions of Goland and Mélisande, and the peculiar trend of the musical accompaniments already indicated. With all these our excerpt is both congruous and consistent. The harmony student may like to know that the discords marked I are dominant seventh chords, with augmented fifths inverted, so as to produce extreme sharp sixths. But there is small satisfaction in seeking a theoretic basis or derivation for these misty tone combinations. There is for e. g. no root name for the discord, B flat, C, D, E and A flat, used at the close of Act I. Those who like to chase rainbows may persuade themselves that the imaginary root is omitted or that it is one of Klauer's "Septonate" aggregations. Fortunately musical composition has not yet gone so far from the tone realms of Beethoven and Tchaikowsky as to necessitate the acoustical diesis. But let us be joyful in our ignorance, for the great French innovator would

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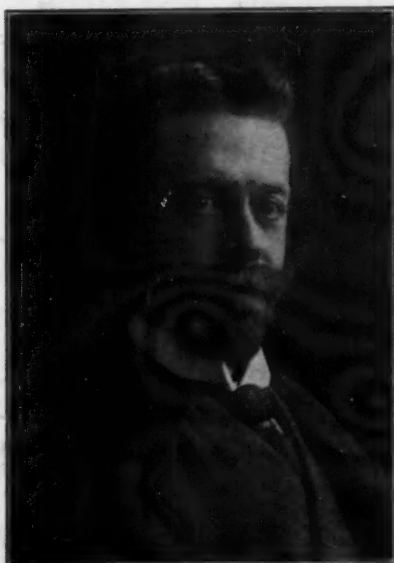
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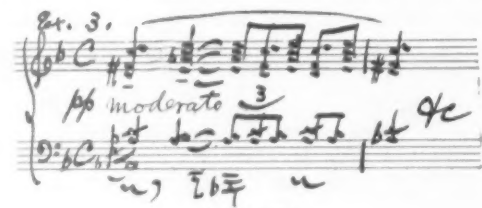
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not that we know all things. Music as an art cannot be a science, and since the advent of Debussy I am disposed to be still more content that I prescribed no rules in my didactic works on harmony, counterpoint and interpretation.

Many of the seeming chord formations in the score under consideration are so polyphonic in form that they fall more within the jurisdiction of counterpoint than of harmony. An instance is here cited from the first scene:



EXAMPLE 3.

That B flat in the tenor has no harmonic pretext for obtruding itself upon the augmented triad of A flat; and that D in the contra basso (which drops down an imperfect fifth) is also an interloper. But the scheme is resourceful and it forms good instrumental counterpoint. The fact must be remembered that the composer is speaking through the voice of the orchestra, with its unlimited tone tints, and that polyphony or counterpoint is almost inevitable.

The "whole tone scales" mentioned by Mr. Gilman and other critics is in consonance with the composer's general scheme of mutable or indeterminate tonality. This is another aid to the exercise of free imagination on the auditor's part, for when the key impression is in doubt, we are less inclined to the natural influence of antecedent and consequent as based upon tonic relationships. One peculiarity of the scale referred to is its hexagonal structure, as in proceeding to the next octave above the tone after the sixth is in unison with the starting point, 1. Theoretically this interval (6 to 8) is a diminished third, and hence there is no seventh tone in the scale. It is impelling, and yet unstable in its effect. The upper accompaniment to this hexagonal scale is ingeniously devised, and students of composition could not do better than analyze it.

A commendable peculiarity in the vocal parts of this

score is manifest from the very first scene in the forest to the end of the opera. The musical monologues and dialogues are recited in a register lower than is customary, and this is an important innovation. I have expressed frequent complaints against the high tension pitch generally used in parlando passages, and cited that remarkable declamatory song by Chopin, "Poland's Dirge," as an example of what narrative recitative ought to be.

In this opera by Debussy there are no arias nor cavatinas; indeed there is scarcely any lyric cantilene. The entire story is told, so far as the characters are concerned, in musical declamation ranging from the quasi parlando style to that of the impassioned recitative, with occasional cantabile passages. The orchestra supplies nearly all the musical expression and passing comment upon the various scenes, sentiments and psychologic moments. Most of the narrative is recited or declaimed on low and medium tones corresponding very nearly to the natural conversational voice. The characters speak, rather than shout or scream, and the effect is eminently satisfactory to the auditor who is not too well satisfied with the farcical absurdities of grand opera.

In our selected score the harmonic structure continues in free and bold progression with ever varying moods and modes, now hesitant, now vague and mystic, and anon portentous and suggestive. Even at the close of an act, there is no sense of repose by means of the usual tonic accord. For instance, at the end of Act I the last chord is supposed to be that of F sharp major; but there is against this a suspended D sharp and a persistent G sharp entering on the second beat, and both these unrelated tones sound into the final measure.

Verily, art is limitless!

#### Autumn Bookings for Caroline Hudson.

Caroline Hudson, the soprano, just returned to New York after a delightful vacation, will begin her autumn season in Richmond, Va., September 23. Other autumn bookings closed for this charming artist include: October 6, Tremont, Ohio; October 12, Spartanburg, S. C.; October 14 and 15, music festival at Charlotte, N. C.; October 16, Greensboro, N. C.

Ferdinand Löwe will be the conductor this season of the Munich Concert Verein. The organization is to give thirty-two concerts.

#### Bonci Spending an Ideal Vacation in Italy.

Bonci, the great tenor, is spending an ideal vacation in Italy. After a brief stay at his villa in Bologna, the singer and his family left for the Tuscan Apennines, where they have been the life of the summer colony. A private letter, received last week, tells of Bonci's generosity at a charity fair. His presence and assistance contributed to the financial success, and, as a matter of course, he was lionized by his devoted countrymen and countrywomen. How a great singer passes his time when on holiday bent is always certain to interest those who only know him through his art. Bonci goes in for all sorts of fascinating sports. He fishes and hunts, and with his family makes charming automobile excursions. Recently he added to his accomplishments by learning to play tennis, and those who are competent to judge declare he has made a success of this game, as of everything else his clever brain and clever hand attempt. Bonci will return in time for the opening of the season at the Metropolitan Opera House.

#### Laura E. Morrill Back at the Chelsea.

Laura E. Morrill returned to her studios at the Chelsea, last Thursday, after a most profitable summer at Stockbridge, one of the very beautiful places in the Berkshires. Mrs. Morrill taught all during the months of July and August, and she and her pupils participated in many of the social festivities. Cora Remington, Lillia Snelling and Jessie Pamplin, three of Mrs. Morrill's professional pupils, were heard at a musicale she gave at the Stockbridge Casino, at which Miss Tongier, a pianist from Washington, assisted. The musicale was managed by Mrs. Frederick Crowninshield, one of the summer residents. A distinguished audience was present to applaud the singing of the Morrill pupils; all three are artists. Miss Snelling is now Mrs. Crowninshield's guest. Since her return to New York, Mrs. Morrill has announced that Miss Remington (soprano) and Miss Snelling (contralto) will resume their duties next Sunday in the choir of the Fifth Avenue Church.

#### Musical at Ludlow, Vt.

Mrs. H. B. Hudson gave a musicale at her studio in Ludlow, Vt., August 26, which was one of the events of the summer in that lovely country. The entire program was devoted to compositions by Arthur R. Zita, violinist, and conductor of an orchestra in Albany, N. Y.

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## MUSIC AS AN EDUCATOR.

BY DR. JAMES M. TRACY.

Since the creation of the world music has received the most devout attention from the learned, accomplished and thinking people of every civilized country, and has been considered the most refined and elegant of all the arts. The Egyptians, the Greeks, the Romans and the Jews successively and successfully cultivated it, and kings, prophets, philosophers, legislators and ministers have thought it worthy of their serious study and earnest patronage. The Greeks, the wisest and most philosophic of men, took care to have their children thoroughly instructed in its principles; they thought it of the utmost importance in forming their minds and exciting in them love of respect, sobriety, virtue and love. Every civilized nation, from Egypt down to the present time, has found delight in cultivating music, especially vocal music, in proportion to the progress they all have made in other departments of art and science. The Romans, Egyptians, Greeks, Jews and Christians of the old world, although they disagreed on all religious subjects, did fully and unanimously agree on the subject of music. They believed in it, studied it, practiced it, and proclaimed it to the whole world as a promoter of peace, harmony and civilization. Of course, I cannot, in this short article, discuss the progress of music down to the present time, my object being simply to draw attention to the fact that music has been and is now looked upon as a great factor in educating the mind and heart. Alfred the Great introduced and encouraged the study of music among the liberal arts of the University of Oxford. He founded the

chair of music there in 886. In the university, music was ranked as the second branch of mathematics. The first professor was Friar John, who, in addition to his duties as instructor of music, also read papers on logic. The monks and clergy of the Roman Catholic Church cultivate music as a necessary branch in their profession, and in all Roman Catholic countries the priests are still obliged to study music as well as theology. The constitution of Oxford and Cambridge universities requires from all graduates a knowledge of the science of music. Luther had such admiration and love for music that he transcribed the Lord's Prayer and many psalms into German in order to have them sung in the German language. Luther wrote several books on the theory of music and many of the hymns which are still found in our hymnals. He classed music next in importance to religion, and he thought it capable of calming the turbulent passions of man and bringing peace to the afflicted soul.

Nero, the great Roman Emperor, prided himself on his great knowledge of music. He instituted prize contests in the cities of his empire, and it is recorded that he won 1,600 prizes. He was an accomplished singer, and was so afraid he would injure his voice by too much talking that he appointed a doctor (who was also an officer in his army) to attend him on his musical trips. It was this officer's duty, whenever Nero talked too much, to stuff a napkin into the royal mouth to prevent any injury to the voice. Charles IX of France, Henry VIII of England, William I of Germany, King James of Scot-

land, and Oliver Cromwell, were all highly educated musical men. Shakespeare, Byron, Pope, Tupper, Milton and all the great poets cultivated music extensively for its uplifting influence and admirable social qualities. It will be seen by the above that music has been and now is studied by some of the world's greatest men, and that they think it not only one of the most educational branches taught, but also one of the greatest civilizers of the human race. Music is a science equal to mathematics, and should be taught in all public schools and universities as thoroughly and conscientiously as other sciences are taught.

A piece of music which is well or grammatically composed consists of a theme or subject that must be elaborated and worked out in such a manner as to comply with exact scientific, mathematical principles; when such is the fact, music possesses a wonderful mental discipline of as much value as any other branch of mental study. While music is many sided, being sometimes serious, sometimes gay, its chief object is to furnish intellectual entertainment. It enlarges and ennobles the heart and mind of man, making him a more sympathetic, useful member of the human family. Music as a study was introduced in America at the schools of Boston in 1837 by Dr. Lowell Mason, a distinguished pioneer in the cause of musical education in America. The people generally, and the school committee in particular, opposed the introduction of music study in the schools of the city, but Dr. Mason was so thoroughly impressed with the benefits to be derived therefrom and was so enthusiastic over the subject, that he gave one year of his valuable services for nothing. His experiment proved so highly successful that the following year the school board appointed him chief music supervisor over all the schools of the city, with a liberal salary, which he continued to draw for many successive years. From personal observation, I know Dr. Mason taught music on a strictly educational basis, which he copied from the systems pursued in England and Germany, where he went on a tour



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of observation for the purpose of acquiring them. While the plan pursued by Dr. Mason has undergone some changes from time to time, by teachers who have succeeded him, the high standard he established has never been lowered, and teaching music by rote is not known outside the kindergarten schools of that city, and this is why the large chorus societies and chorus choirs of Boston are so widely known and stand so deservedly high throughout the country. The members of these organizations have been drawn almost exclusively from the public schools of Boston and its suburbs, the graduates of which are able to read any choral music at sight. To many people who are novices in musical matters this may not appear to be a very great accomplishment, but to all such I would suggest that they try it and see whether they will succeed. When these various organizations sing, how can one say that the time consumed in the study of music in the public schools has been wasted or thrown away?

Besides learning to read music at sight, singing it so as to confer pleasure and happiness on all those who take part in and hear it, there is the healthful side to it to be considered, furnishing, as admitted by medical men, one of the most healthful exercises for strengthening the lungs known to the profession. One cannot sing effectively when the lungs are not amply supplied with air, consequently the filling of them frequently with pure fresh air gives health and vitality, which must of necessity keep them in a sound, healthy state. It is a well known fact that no professional singer ever dies from consumption, unless it be from great carelessness by exposure. I believe music should be taught in all our public schools, the same as other branches are taught, from a scientific, technical standpoint, as only in this way can music be made educational, beneficial and lastingly useful. A child five or six years old can learn the signs and characters used in writing music just as easily and well as it can learn the signs and characters used in other branches of education. Why not? The most favorable time for acquiring music is in early childhood, when the mind and ear are the most susceptible of receiving melodious sounds or musical impressions. Many a dull ear has been materially quickened by the study of and by hearing good music in childhood, that never could have

been reached or improved in later years of life. In my long musical experience I have learned that with careful training the dullest ears can be made to distinguish readily the difference between two tones, and consequently are able to appreciate good music to a reasonable extent. Not so fully perhaps as the more natural, acute ears can, but certainly enough so to satisfy any reasonable desires. Of course it takes time to acquire any art, but with ambition and a desire to learn, coupled with perseverance, this ear quickening power can certainly be accomplished. There are many people who object to music study in our public schools—in fact, to musical education in any form, even outside of the schools, but let me ask them where the ancient tribes of Israel and all the other tribes of men would have been without music, without this great power, with its civilizing effects?

About fifty years ago the board of overseers of Harvard founded a chair of music. A Mr. Homer was the first one to occupy it with the title of professor. At that time the board did not know what duties the chair called for, and had not formulated or devised any course of study, and Mr. Homer was placed in the chair without knowing what his duties were to be. No salary was provided for this new position, and Mr. Homer served several years without compensation. I infer that he made it comfortable and easy to himself, because he left no tangible traces of having performed any beneficial work. Be this as it may, he appeared perfectly satisfied and content, and being a man of some means did not require a salary for his support. Professor Homer occupied the chair for quite a number of years, and when he died was succeeded by John K. Paine, who had studied several years in Berlin with the renowned organist, Haupt, and with the equally noted harmony and composition teacher, Weitzmann. Mr. Paine was a man of thorough musical education, and possessed much ability as a composer, eminently fitting himself for holding this high position; yet he could not obtain the coveted post without first showing to the overseers his qualifications, which he did by composing an oratorio and a symphony. The symphony was played several times in Boston and New York by the Thomas Orchestra, winning praise and fame. Prior to receiving the appointment, Mr. Paine was also required to give a course of twelve lectures before the

faculty and students of the university on musical history and the great musicians. These lectures were commenced at the university, but the conspicuous absence of the students, whom they were especially intended to benefit, induced the board of overseers to have them given in Wesley Hall, a small hall in the heart of Boston. Here they proved a popular success, drawing in many of the professional musicians of Boston, and many students who were attending the music schools of that city. Here, also, the Harvard students continued to show their apathy and disinterestedness in musical history and literature by remaining away. Notwithstanding their disinclination to learn something about musical history, Mr. Paine received the appointment to a full professorship of the chair of music at a salary of \$5,000 a year. The faculty fixed the duties of the office to consist of twelve musical lectures a year and playing the organ for all chapel exercises, but I believe Professor Paine never performed this duty, intrusting it to students, who were anxious to do the work for the honor it conferred on them. Yale, Columbia and Pennsylvania universities have founded musical chairs, but so far as I have been able to learn, those places furnish more honor and profit to the occupants of them than any good educational results to the students. As yet there seems to be no well defined system of giving musical instruction in any of our universities like that pursued in the French, English and German universities, where it is made compulsory by law and where the students must obtain a certain number of points in the science of music to gain their diplomas. Just why this course is not pursued here is something I do not understand, especially when the Americans have the reputation of following the Europeans in everything they do. To make music study more successful in our universities we should adopt the compulsory plan pursued by the foreign universities, and by so doing the students would take up the study with greater interest, learn to love and appreciate the tonal art more, and the educational results would prove vastly more useful and satisfactory to all concerned.

Marienburg, not to be outdone by other European summer resorts, announces a "Wagner Evening," consisting of "fragments from 'Siegfried' and 'Meistersinger'."

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## GREATER NEW YORK.

NEW YORK, September 14, 1908.

May C. Cox, soprano, who has studied with John Denis Mehan, and Harry Wieting, baritone at Rutgers Presbyterian Church, united in a song recital at Assembly Hall, Sidney, N. Y., last week. Miss Cox has studied with excellent results, singing with natural musical temperament united with clear understanding. Of the eight pieces sung by her, Harriet Ware's "Sunlight," Donizetti's "Convien Partier" and "Burst, Ye Apple Buds," pleased the audience especially, and with good reason. Mr. Wieting has a baritone voice of resonant quality, and sings with infectious ardor, hence it wakens his hearers and results in appreciation. Whether singing the "Pagliacci" prologue or in miscellaneous songs such as "King Charles" and "Three for Jack," he sings equally well, and a group of four Schumann songs showed earnest purpose and high ideals. The audience numbered a dozen people from nearby Norwich.

Harriet Foster has been singing several times at Queen's Hall Promenade Concerts, London, Henry J. Wood conductor, having fine success, August 27, press notices bearing this fact out. The London Star refers to her finished rendering of Leroux's "Le Nil"; the Standard calls her singing "an interesting and popular feature"; the Referee says this novelty "was effectively and sympathetically sung"; the Daily Telegraph says, "Harriet Foster sang beautifully," and the Morning Post says, "Mrs. Foster gave Leroux's clever song with much effect." Mrs. Foster has sung at these concerts previously, and was re-engaged. She expects to arrive in New York the end of this month, after "a glorious summer," as she terms it.

Florence Mosher, the pianist, played at a musicale given by Mlle. Genee, the Danish dancer, in London, July 7, Clara

Clemens, contralto, assisting. Miss Mosher played a group of pieces by Chopin. Among those present was the manager of Covent Garden Opera House. Miss Mosher will play later in Paris. She writes from Bad Gastein, Austrian Tyrol, that she will be at her New York studio, 100 East Seventy-third street, October 1; she expects her usual round of professional duties to begin at once, including piano recitals and teaching. Of those at Bad Gastein she mentions Andreas Dippel, Leschetizky and his young wife, a former pupil; Sonnenthal, of the Burg Theater, Vienna, and Paderewski.

Madame Torpadie is to be congratulated on the engagement of her pupil, Albertine Benson, who has been chosen to take the part of the Fairy Queen in the new operetta, "Little Nemo," soon to be produced in New York. Madame Torpadie's daughter is developing nicely as a singer, and certain of her older pupils occupy prominent places as singers and teachers. She resumes teaching at her studio in Carnegie Hall in October, after an extended season in Europe.

Marie Celli, coloratura soprano, who has been re-engaged by the Italian Opera Company, of Rome, for next spring's season, will sing in concert in America during the winter. Her voice has sweetness, beauty and power, united with flexibility. Some of the highest authorities in Europe have praised her voice and singing with warmth.

Herbert Dietz, an able amateur violinist, was ill all summer, and is only now able to get about slowly. He is a valued member of the choir of Central Baptist Church.

The Wirtz Piano School began the season with a large enrollment of students of all ages. At this school harmony

and the complexities of rhythm in all aspects are taught all pupils as an obligatory portion of the course. Frequent recitals at the school give opportunity for semi-public appearances, and the final recitals at Y. M. C. A. Hall are important affairs, attended by crowded houses.

Marguerite de F. Anderson, the flutist, has been engaged to play at Herman Klein's concert, October 11. She played during the summer with much success at the Ocean Grove Auditorium concerts, appearing with Schumann-Heink, Nordica, Homer, Bispham and others of note.

Edward Strong, tenor, who was stricken with typhoid fever in March, was able at the end of eight weeks to go to Minnesota, remaining until last week. He lost six months' concert and church work as well as teaching. In a letter he says: "I rejoice to report, however, that I am now in better health and voice than ever." In November he goes South for two weeks of concerts and recitals, and following those he will go to Milwaukee, Minneapolis and cities of that vicinity.

Sally Frothingham Akers is to marry Dr. Leonard W. Ely September 22, at the summer home of the bride-elect, Hollis, Me. They will be at home Monday afternoons in December, 201 West Fifty-fifth street, New York.

Zilpha Barnes Wood sends her greetings from Atlantic City; she returns to the metropolis this week.

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Few of the present concert singers before the public can command or deserve such attention as that enjoyed by the beautiful Australian soprano, Elyda Russell. This young artist ranks easily as one of the foremost "lieder" interpreters of the day, for which work she is splendidly equipped by nature and serious study. Elyda Russell was born in Sydney, N. S. W., of Scotch-Australian descent, and when but a mere child she gave evidence of decided musical talent. She studied the violin in Dresden with a well known professor, Herr Hofrath Lauterbach, and also did a good deal of orchestra work besides studying the piano and languages. As a violinist, she played concertos, and on one occasion she played violin and piano in a concert in addition to being heard as a singer.

While she was still an amateur her violin professor discovered that she had a voice, and was so struck with its quality and beauty that he encouraged and persuaded her to take up singing as her principal study. She thereupon went to Italy, where she pursued voice study for several years, after which she came to Mother Marchesi (Mathilde Marchesi, in Paris), with whom she found every encouragement to continue her vocal training. Miss Russell's voice is a soprano of most beautiful quality and extensive range, and as a linguist she is simply wonderful, singing and speaking five or six different languages.

Since starting her career professionally Elyda Russell has sung in Scandinavia, Germany, Bohemia, Italy and France, besides England, having had excellent success in these various countries. When in Sweden she gave recitals in Stockholm, and the Crown Prince and Princess attended one of the recitals at the Musikalisch Academy, and she was also received by the Princess. In Germany Miss Russell has given four recitals in Berlin and has sung in many of the best houses, on one occasion singing for the Princess of Sachsen-Altenburg, who is a Russian Princess, and also for Princess Radziwill, Princess Thurn und Taxis and others. Everywhere this young artist has been given a splendid time and on each occasion has won many new friends. In Berlin the British Embassy took much interest in her work; she sang for the ambassadors, and the first secretary and his wife, Lord and Lady Granville, came

to attend her concerts. At her last concert in Paris, given at the Salle Erard with the assistance of a pianist, Miss Russell presented this interesting program:

Tu lo sai.....	Torelli (1650-1703)
Il mio cuore.....	Fedeli (1700)
La Chanson de Marie (Air Breton).....	Brunette (16e siècle)
Mes belles amourettes.....	Mlle. Russell.
Réveil sous bois.....	L. Diémer
Polonaise.....	Mr. Lortat-Jacob.
Den enda stunden (L'heure inoubliable).....	Merikanto
Im Mai (En mai).....	W. Peterson Berger
Den första Kyssen (Le premier baiser).....	Sibelius
Les Perles.....	Jemain
	Mlle. Russell.
Berceuse.....	Chopin
Valse chromatique.....	Godard
Rhapsodie.....	Liszt
	Mr. Lortat-Jacob.
Nuit d'Etoiles.....	Widor
Je t'aime.....	Massenet
Centenaire.....	Georges Marty
Les ailes.....	L. Diémer
Essor.....	L. Diémer
	Accompagnés par l'Auteur.
	Mlle. Russell.
My Mother Bids Me Bind My Hair.....	Haydn
Frühlingsnacht (Nuit de Printemps).....	Schumann



ELYDA RUSSELL.

Ich trage meine Minne (Je porte en moi de doux souvenirs),  
Richard Strauss  
Heimliche Aufforderung (Secrète demande).....Richard Strauss  
Mlle. Russell.  
Au Piano d'accompagnement.  
M. J. Jemain.

The Figaro on that occasion said: "Elyda Russell, a remarkable English cantatrice, already well known in Paris, gave a concert at the Salle Erard, which proved one of the most interesting events of the musical season and won for her a magnificent and legitimate success.

Her voice, pure, beautiful and of great range, and her admirable technic were highly appreciated."

Of critical press notices Miss Russell possesses several volumes, from which a few quotations here may not be amiss. Berlin Die Post: "Elyda Russell sang Italian, Swedish, English, French and also German. This soprano has a good school and the head tones are very good. The 'Vortrag' is full of soul and temperament and the well filled hall gave her great applause."

Neueste Nachrichten: "Elyda Russell showed in the French and English songs which I heard a fine and good style of singing and a sweet and powerful piano; she had much success."

Deutsche Nachrichten: "In the 'Liederabend' of Elyda Russell, the fine voiced soprano showed that she has made still further progress in her art. Her French songs were charming."

London Times: "Miss Russell has a power of bringing out the character of each song, so that in the old Italian songs the gracious outline of the melody found a counterpart in her vocal tone. Each performance was given with a lively individuality, which made it interesting, and among the most successful were her songs in Norwegian and in German by Scandinavian composers."

Tageblatt Berlin: "We can repeat what we said on a former occasion about Elyda Russell, that she is a singer who thoroughly knows her art and who pleases much by the talent in which she sings five or six languages and the most widely different styles."

Morning Post: "A highly successful reappearance was made at the Bechstein Hall last evening by Elyda Russell. \* \* \* It is easy to understand the reception which the efforts of Miss Russell met with at the hands of the sympathetic Scandinavian people, as she is, above all, a singer with a rare command of expression of endless variety. How completely she identifies herself with the spirit of the song she interprets was illustrated fully last evening \* \* \*"

Stockholms Tidningen: "Elyda Russell's program last night was most varied, the artist singing in five languages. The singer possesses a good style and phrases finely. 'Bel canto' seems to be natural to Miss Russell, and her voice is full and of a rich timbre."

Dagen's Nyheter: "The concert giver (Miss Russell) possesses a big voice of a quality at once soft and sonorous, which is well equalized and resonant in all the registers."

Stockholms Dagblad: "Elyda Russell, who was favorably known to us since her recital here last season, gave a well attended concert in the Musikaliska Academy last evening. Her fine warm voice was in excellent condition and in her mezzo voice produced a really lovely tone \* \* \*"

Paris Le Menestrel: "A distinguished singer, Elyda Russell, gave a concert at Salle des

Agriculteurs, in which her remarkable talent was appreciated and applauded in a singularly varied and extensive repertory."

Le Monde Musical: "Mlle. Russell is a highly educated artist, polyglot, singing fluently in five or six languages. Possesses a rich voice of good quality, etc."

Paris Musical et Dramatique: "This remarkable artist sang a great number of songs and arias of extremely diverse styles with an art and authority quite personal. Her success was as merited as it was great." D. H.



**LOUISE ORMSBY, AMERICAN SOPRANO.**

In Europe, managers and critics long ago agreed that the voices of American singers, particularly the women, were very beautiful. Louise Ormsby is one of these fortunate native singers, whose voice has captivated her own countrymen East, West, North and South. After hearing Miss Ormsby in Verdi's "Requiem" Philip Hale, the erudite musical reviewer of the Boston Herald, wrote:

Miss Ormsby's voice is sympathetic and of more than ordinary beauty. She has been carefully and admirably taught, and her singing in the final "Requiem" was of exquisite and haunting beauty, singing that will live in the memory, as it enchanted at the time.

Miss Ormsby has a big repertory. Her press notices refer to her brilliant successes in works like "Judas Macabreus" (Handel), "The Messiah" (Handel), "Elijah" (Mendelssohn), "St. Paul" (Mendelssohn), "The Creation" (Haydn), "Aida" (Verdi), "Stabat Mater" (Rossini), "Eva" (Massenet), and a long list of others, including the modern works by Elgar.

During the past few years Miss Ormsby has filled engagements with the following clubs, societies and festivals:

Chicago Apollo Club; Worcester (Mass.) festival; Albany (N. Y.) festival; Columbus (Ohio) festival; Buffalo Orpheus Club; Boston (Mass.) Apollo Club; Baltimore Oratorio Society; Brockton (Mass.) Oratorio Society; Trinity Choir, Denver (Col.); Halifax (Nova Scotia) Orpheus Club; Ithaca (N. Y.) festival; Mount Pleasant (Mich.) Choral Society; Mendelssohn Choral Union, Orange (N. J.); Reading (Pa.) Oratorio Society; Orpheus Society, Paterson (N. J.); Mozart Club, Pittsburgh (Pa.); Arion Club, Providence (R. I.); Wednesday Club, Richmond (Va.); Oratorio Society, Salem (Mass.); Oratorio Society, Springfield (Mass.); Syracuse (N. Y.) festival; Choral Union, Taunton (Mass.); York (Pa.) festival; Greenville (S. C.) festival; Newark (Ohio) festival; Lima (Ohio) festival; Chillicothe (Ohio) festival; Trenton (N. J.) Oratorio Society.

Miss Ormsby's managers, Haensel & Jones, are booking her extensively for this season. Her season, to speak authentically, has already begun. She was a soloist with Sousa at Willow Grove, Philadelphia, the week beginning August 24. She is engaged to sing with this famous band in Boston, October 13 to 17, and at the New York Hippodrome, October 18. At the Hippodrome concert, Miss Ormsby will sing the Bach-Gounod "Ave Maria," with violin, harp and band accompaniment.

Recent engagements closed for Miss Ormsby in the Middle West include a two weeks' tour and appearances with the Apollo Club of Chicago, in performances of "Elijah," February 22 and 23. Miss Ormsby's engagements will also take her into Canada. She has been especially engaged for a song recital at London, Ontario.

Musical directors, under whom Miss Ormsby has sung, are among her most faithful champions. These exacting leaders know her to be a reliable, musicianly singer, with a voice pure and true, and altogether lovely. Audiences, too, before whom she has appeared are her champions, and therefore she is to be counted with the limited number of artists who are frequently re-engaged by the same clubs or societies. The timbre of Miss Ormsby's voice is particularly fine for oratorio, and the sincerity of her style is another asset in favor of having her for presentation of the big works by Handel, Haydn, Mendelssohn, etc. Artists are required for these masterpieces, and Miss Ormsby is one of the most distinguished of resident artists.

Some extracts from her book of press notices follow:

In the "Requiem," the chief interest lay in the singing of the solo quartet, composed of Louise Ormsby, Isabelle Bouton, Daniel Beddoe and Frederick Martin. In a large measure these singers brought the eloquent message of Verdi home to the audience, the most admirable features of their performance being the artistically intelligent well-poised singing of Miss Ormsby, who knows what style means.—New York Tribune.

The "Israel" has been done twice before, and the Verdi "Requiem" half a dozen times. In the last named a special merit

is imputed to the well-poised singing of Louise Ormsby.—New York Evening Sun.

Louise Ormsby made her first appearance before a Worcester audience, and won favorable comment by her sympathetic singing and her sweet voice. Her work during the entire evening showed a thorough command of vocal technique, an unlimited supply of nervous vigor, with abundance of whatever else goes to make up an artist. She is, without doubt, the best interpreter of dramatic-religious music heard here in many a year. Her solo in the "Libera Me" was a magnificent performance.—Worcester Telegram.

Miss Ormsby is a soprano of delicate tone perception and lyric execution, a soloist of pleasing and faithful merit, an artist of able musical insight. Within her well recognized and important sphere she is among the leaders. Last night she made a favorable appearance, sang exquisitely in the tenderer passages of the mass and deserved the applause she received in abundance.—Worcester Post.

Louise Ormsby, the soprano, made her first appearance here last evening. Her voice is a high soprano, and the work that fell to her was sung in a most artistic manner. She is a most satisfying singer, and she should be put on the list by the Musical Association to be returned again.—Albany Press-Knickerbocker Express.

Miss Ormsby has a genuine, pure soprano voice, of remarkable range, yet always full and sweet. Her enunciation was faultless and she handled her Latin, the phrasing of which is most difficult in the "Requiem," with the greatest ease.—Albany Times-Journal.

Louise Ormsby, of New York, soloist, possesses an excellent voice and captivated her hearers.—Pittsburgh Sun.

Miss Ormsby, in her beautiful solo, "Libera Me," showed herself a true dramatic type in voice and nature. She possesses a strong, full soprano, well rounded and of large range, and combines technical ability and fine command over her voice with artistic temperament.—Syracuse Herald.

Miss Ormsby, who is a pupil of Marchesi and studied in Paris for several years, possesses a lyric voice whose tones are sympathetic and beautiful, and she made a distinct impression.—Philadelphia Press.

Louise Ormsby, the soprano, who possesses a clear and sympathetic voice, was well received. Her tones were of rare beauty, and the notes in the high range were of exceptional smoothness. She was at her best in giving "Rejoice Greatly" and "I Know that My Redeemer Liveth."—Reading Eagle.

Of these, one was Miss Ormsby, the soprano, of whom much was expected from accounts of her appearance at the recent Worcester Festival, and who did not disappoint her hearers. There are many pleasant things to be said of this singer. She sings with care and with taste; she avoids "accents," and false effects; she uses discrimination. She was best, it may be said, in the great aria, "I Know that My Redeemer Liveth," in which she brought out almost unexpected reserves.—Springfield Republican.

Louise Ormsby sang her important solos with much good taste and appreciation.—Springfield Union.

Miss Ormsby is a singer of natural gift and a wealth of vocal accomplishments. Her voice is of the pure soprano quality, flexible, and trained to the power of executing intricate passages, no matter how deeply embroidered.—Lima Republican Gazette.

There are two soprano parts in the oratorio, both of which were taken last night by Louise Ormsby, who sang the little phrases allotted to the youth with splendid vocal control, and of the dramatic aria, "Hear Ye," she gave a very fine rendition; indeed, her singing was admirable throughout.—Halifax Evening Mail.

**New York Symphony Season.**

Sixteen Sunday afternoon concerts have been planned for the local season of the New York Symphony Orchestra. By an expressed preference of the majority of subscribers, the evening concerts will be given on Tuesdays instead of Saturdays and there will be eight of them. A Beethoven cycle on six Thursday afternoons is also to be held beginning February 4, 1909. The nine symphonies will again be performed, but several important works will be included which were not heard last year. At the last Beethoven concert the ninth symphony will be given twice, with an intermission of ten minutes.

One very interesting feature of the season will be the appearance of Gustav Mahler, of the Metropolitan Opera

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House, who will conduct three concerts, on November 29, December 8 and December 13.

Finally a Mendelssohn celebration will be held on January 30 and February 3, in honor of the hundredth anniversary of Mendelssohn's birth (February 3, 1809).

**Fiedler Coming.**

Max Fiedler, who comes from Hamburg to be for this season conductor of the Boston Symphony Orchestra, will sail on the Kaiser Wilhelm II on Tuesday, September 22, and is due to arrive in New York on the following Tuesday, September 29. Fiedler is bringing over some very interesting novelties, among them being a new overture by Max Reger, which will not be published until November. Reger has given Fiedler the right of first performance in America.

**Murder in Musical Family.**

A terrible murder was committed at Marseilles, France, by Cesar Tasso, who cut an old woman's throat in order to rob her of \$150. Tasso is a brother-in-law of Nulbo, the operatic tenor, who has been engaged for New York this winter.

**Mrs. D. V. Reiger Studying With Marchesi.**

Mrs. D. V. Reiger, a vocal teacher of Kansas City, recently sailed for Paris, where she will resume her studies with Marchesi. Mrs. Reiger expects to open a large studio when she returns to her Western home next year.

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PHILADELPHIA, September 13, 1908.

The ninth season of the Philadelphia Orchestra, under the direction of Carl Pohlig, will open at the Academy of Music on Friday afternoon and Saturday evening, October 16 and 17. The calendar calls for forty-four performances—twenty-two afternoons and twenty-two evenings. The list of soloists follows: Louise Homer, Dr. Ludwig Wüllner, Mischa Elman, Alexander Petschnikoff, Thaddeus Rich, Cecile Chaminade, Katharine Goodson, Josef Lhévinne, Emil Sauer, G. Luther Conradi, Alwin Schroeder and Herman Sandry.

A novel and interesting feature of the season's work will be the celebration of the 100th anniversary of the birth of Mendelssohn, on Wednesday evening, February 3, and on Friday afternoon of that week. The Philadelphia Orchestra, in conjunction with the Ben Greet players, will present the dramatic and musical setting of Shakespeare-Mendelssohn's "A Midsummer Night's Dream." Announcement of details will be made later. The personnel of the orchestra this season will be represented by eighty-five musicians, sixteen first violins, fourteen second violins, twelve violas, twelve cellos, eight contrabass and the usual number of woodwind, brass and percussion instruments. Horace Britt will go to New York, and his place as first cellist has been filled by Herman Sandby, the Danish cellist, who for several seasons occupied the desk of first cellist under the late Fritz Scheel. Since leaving the orchestra, Mr. Sandby has been engaged in successful concert tours in England and the principal cities of the Continent. Mr. Sandby has played at Buckingham Palace and Windsor Castle by command. Mr. Pohlig will arrive in Philadelphia the latter part of September. During the summer he has divided his time between Germany and Switzerland. Mr. Pohlig will bring with him many interesting novelties for his forthcoming programs.

Marie Zeckwer, whose fresh charming voice was heard in concert many times last winter, has just returned from her European trip. While abroad, Miss Zeckwer attended the Wagner Festival in Bayreuth, and also spent some time in Paris, studying with her former teacher, King Clark. Early in the fall Miss Zeckwer will give a song recital in Philadelphia, and shortly after that another in New York.

Enthusiastic over the coming tour of Chaminade, the Philadelphia Chaminade Club is planning an interesting prospectus. The active membership, hitherto limited, will be considerably enlarged. There will be three public concerts and the usual number of club meetings. The officers

for the coming year are: President, Helen Pulaski Innes; vice president, Susanna E. Dercum; treasurer, Theresa F. Luchheim; secretary, Agnes Clune Quinlin; corresponding secretary, Janette F. Gittelson. Those who remember the delightful musical mornings given by these music loving women, will look forward with pleasurable expectation to this winter's concerts.

Tomorrow evening the Philadelphia Operatic Society will hold its first biweekly rehearsal. From now until the performance of "The Huguenots," at the Academy of Music in November, rehearsals will be held every Monday and Wednesday evening. This opera presents some unusual difficulties for an amateur society, but work is progressing most satisfactorily. The ballet under Professor Newman begins rehearsals also this week. The soloists have now been selected. A different cast will sing at each of the two performances. Those chosen are:

Marguerite.....Flora Bradley, Elsie North Schuyler  
Valentine.....Isabel Buchanan, Adele Fabiani  
Urbano.....Beatrice Walden  
Raoul.....Dr. Chas. F. Freemantel, Wm. H. Pagdin  
Nevra.....W. Preston Tyler, Wm. Robinson  
Marcel.....Frank Conley  
San Bris.....Wm. J. Baird, Frederic Rees  
Bois Rose.....Joseph S. McGlynn  
Cosse.....A. G. Hughes, Thomas Mohr  
Tavannes.....John H. Cromie, Jr.  
Retz.....W. J. O'Donnell  
Maurevert.....C. J. Shuttleworth

The society will have the Philadelphia Orchestra, their chorus of 225 voices and the ballet of thirty-six young women, members of the society.

Helen Pulaski Innes is re-entering the professional field this season with a larger and more important prospectus than ever before. Probably first in importance is the recital under her management of Chaminade, who makes her initial bow to America this season. There will be three unusually interesting Chaminade club concerts under her direction. Mrs. Innes has been engaged to manage three important concerts in New York, and will, as usual, conduct the teachers' chorus. The "novelty" she will present, however, will be the first performance in America of a new French work for children's chorus, orchestra and soloists. This, with the management of other recitals, will mean the busiest season in Mrs. Innes' career.

WILSON H. PILE

## MUSIC IN MEXICO.

September 9, 1908.

The famous "Banda de la Policia," of Mexico, under the directorship of Maestro Velimo Presa, will sail from Vera Cruz on the steamer Merida on September 24, arriving in New York about October 2. This excellent organization is under the management of Frank Gerth, who, with the utmost tact and diplomacy, induced "the powers that rule" in Mexico to grant the necessary permission to visit the United States for a month's engagement at the Mechanics' Fair in Boston during the month of October. After that a series of concerts have been booked in New England cities and possibly one concert at the Hippodrome in New York. The correspondent of THE MUSICAL COURIER at Mexico City (at present on a visit to New York) will have an opportunity of greeting Maestro Presa in Havana, Cuba, on the 28th inst.

Recent information from the Aztec capital conveys the news of a new Society of Authors and Composers, on the roster of which the following important names appear: Gustavo Campa, Carlos Meneses, Miguel Lerdo de Tejada, Velimo Presa, Abundio Martinez, Rafael Gascon, F. Martinez y Villar, Arturo Rocha, Vicente Manas, Ernesto Ascorve and Ricardo Pacheco. The object of the society is the furtherance of mutual interests and will no doubt resolve itself into a social organization.

Maria Mosser, daughter of one of Mexico's earliest real estate boomers, Don Luis Mosser, recently entertained some of her friends with a musical charade party, which proved a source of pleasure and interest to those who attended, so much so that quite a number of similar functions are already planned by the music loving society "hubs" here.

Luis David, the enterprising manager, has arranged to bring Willy Burmester to Mexico for a series of concerts at Bucarelli Hall during the coming winter.

Rumor has it that Lhévinne will come to Mexico during this season for a short series of auditions, and in consequence "musical Mexico" is on the qui vive until the report can be substantiated. At all events, if he comes under the auspices of A. Wagner & Leven, his interests will be very well conserved in the intelligent management of his Mexican tournée.

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## Brooklyn Institute Plans for the Season 1908-1909.

**Centennial Anniversaries of Great Men, Including Chopin and Mendelssohn, to Be Celebrated.**

BROOKLYN, September 15, 1908.

THE MUSICAL COURIER has just received an advance copy of the annual announcement of the Brooklyn Institute of Arts and Sciences. It is issued from the Institute in its new offices in the Academy of Music Building and is a book of 198 pages. The announcements which it contains are of pre-eminent interest, not only to the 42,000 who form the immediate membership constituency of the Institute, but to all Brooklynites interested in higher education and to educational centers throughout the country. This year's announcements are commensurate with the transfer of the work of the Institute from the old buildings heretofore occupied by it into the new and beautiful Academy of Music. There is no department of art, literature, science or learning which is not well represented, and among the foremost events of the coming season will be eight centennials to be celebrated.

The Institute will commemorate the 300th anniversary of the birthday of John Milton on Wednesday evening, December 9. The Rev. George A. Gordon, D. D., pastor of the new Old South Meeting House in Boston, will deliver the tercentennial address, and William Vaughn Moody, of New York, has been invited to read the tercentennial poem.

The members and invited guests of the Institute will celebrate the 100th anniversary of the birthday of William Ewart Gladstone on Tuesday evening, December 29. The Hon. James Bryce, LL. D., Minister Plenipotentiary from Great Britain, has been invited to deliver the centennial address. The address will be preceded by a poem written for the occasion.

The forty-sixth anniversary of the Emancipation Proclamation of Abraham Lincoln will be observed on the evening of Friday, January 1, 1909. President Booker T. Washington, Ph. D., of the Tuskegee Normal and Industrial Institute, will deliver an address on "The Industrial and Educational Progress of the Negro." The date of the address may fall later in the season.

The 100th anniversary of the birthday of Felix Mendelssohn Bartholdy will be commemorated on Wednesday, February 3, by two concerts, one in the afternoon and one in the evening. The afternoon concert will be a chamber music event, with violin, piano and vocal numbers. The evening concert will be given by the New York Symphony Orchestra, with assisting artists. A full announcement will be made in December.

In common with all the people of our country and with the peoples of many lands, the members and friends of the Institute will commemorate the life, character and public service of Abraham Lincoln on the 100th anniversary of his birthday, on the evening of February 12, 1909. The Rev. S. Parkes Cadman, D. D., pastor of the Central Congregational Church, member of the board of trustees, has been invited to deliver the centennial address, and Percy MacKaye, of Cornish, N. H., and New York, will read the centennial poem.

In common with all the nations of the earth and conjointly with many institutions of learning, the members and guests of the Institute will commemorate the life-work of Charles Darwin on the 100th anniversary of his birthday, February 12, 1909, and the fiftieth anniversary of the publication of "The Origin of Species." Prof. Edward B. Poulton, F. L. S., F. R. S., LL. D., of Oxford University, England, will deliver the centennial address, and a poem written for the occasion will be read.

The one hundredth anniversary of the birthday of Frédéric Chopin will be celebrated on Monday, March 1, 1909, by two concerts, one in the afternoon and one in the evening. The programs will consist almost entirely of the works of Chopin. Paderewski has consented to play the piano numbers at this centennial.

The one hundredth anniversary of the birthday of Oliver Wendell Holmes, which falls on August 29, 1909, will be celebrated in the spring of that year and at the closing general public meeting of the members of the Institute. The Rev. Samuel M. Crothers, D. D., of the First Church, Cambridge, Mass., will deliver the centennial address, and a poem written for the occasion will be read.

While the active season of the Institute will open the last week in September, the first public address will be given on Thursday evening, October 15, by President Charles W. Eliot, LL. D., of Harvard University, on "The Building and Administration of a Modern City." This scholar, eminent in educational administration and progress, and statesman-like in all his utterances on public questions, has chosen a theme of themes of interest to the people of New York in their throes of effort to build and to administer a great city.

The Washington anniversary address will be upon that

great President of the United States, recently deceased, Grover Cleveland, and his Secretary of State during the last years of his administration of the affairs of the Republic has been invited to give the memorial address; his personal friend, Richard Watson Gilder, editor of the Century Magazine, has been invited to read a commemorative poem.

Music lovers will turn instinctively to the pages announcing the music department, and here they will find great satisfaction. The opening song recital in the opera house of the new Academy of Music will be given on Thursday evening, October 1, by Madame Schumann-Heink with a program prepared for the occasion. David Bispham will be the first great artist to sing in the new music hall of the Academy of Music; he will give the opening song recital in this hall. The Institute lovers of music will have the opportunity to welcome back to this country at his first concert after an absence of a year and a half the most loved musician who has played in America during the past quarter of a century, Alwin Schroeder. Mr. Schroeder will be assisted by his talented daughter, Miss Schroeder, the pianist. This will be Miss Schroeder's debut as pianist with her father in this country. The one great musician and composer who has not heretofore visited this country who is to be welcomed in the new temple of music is Madame Chaminade. She will play a program of her own compositions, October 29, assisted by two singers, whom she selected in Paris as best qualified to interpret her songs. Those who love and appreciate music most in Brooklyn—and they are the old subscribers to the Philharmonic concerts—will welcome the new conductor, Max Fiedler, at the first Philharmonic concert by the Boston Symphony. Mr. Fiedler as visiting conductor three years ago aroused the interest of the Philharmonic Society of New York, and his work as conductor of the Hamburg Orchestra has brought him into first rank in recent years. Willy Hess will return as concertmeister, and for the first time since the destruction of the old Academy of Music in Montague street will the full orchestra be able to play again in Brooklyn. There are to be five concerts on Friday evenings, beginning November 6. The event of the first evening will be the reception of the new conductor, both in his official capacity on the stage of the Academy, and later in the banquet hall after the concert is over. The soloists so far selected for these concerts indicate a growing influence of the Pole and the Slav in musical interpretations. Ossip Gabrilowitsch will play at the December concert, the young Russian violinist, Mischa Elman, at the January concert, and Paderewski in February. This is certainly a trio of musicians. The concerts are given under the joint auspices of the Brooklyn Philharmonic Society and the music department of the Institute with the co-operation of the Ladies' Auxiliary Board, comprising some 300 Brooklyn women most cultured in music. Seats will be reserved for old subscribers until the middle of October. After all the old subscribers have had an opportunity to secure seats to which they are entitled, the sale will be thrown open to the general public. Every seat in the new Academy of Music will be a good one acoustically, and every seat will have an unobstructed view of the stage. The old Philharmonic subscribers will feel at once that they are back again in a musical home.

The New York Symphony Orchestra will give five Saturday matinee orchestral concerts, as last year, in the new opera house, with soloists, and with one complete Wagner program.

Geraldine Farrar will give her first and only song recital in the Academy of Music in Brooklyn this season on Wednesday evening, November 11. She will be assisted by Willy Hess, the first violin of the Boston Symphony Orchestra.

The Kneisel String Quartet will return for a series of concerts. The assisting artists will be Edith Thompson, of Boston; Sigismond Stojowski, of New York; Ernest Consolo, of Chicago; Mrs. Thomas Tapper, of Boston and New York, and Katharine Goodson, of London.

Great interest is already being shown in the approach of the centennial of the birthday of Felix Mendelssohn Bartholdy. The Institute will recognize the event in two centennial concerts; Josef Hofmann and Mischa Elman have been invited to play at the matinee concert; the New York Symphony Orchestra with assisting artists will give the Mendelssohn program in the evening, and the Brooklyn Oratory Society, Walter Henry Hall, conductor, will sing Mendelssohn's "Elijah" on a succeeding evening. The centennial falls on February 3. Piano and violin recitals will be given during the year by Josef Lhévinne, on January 28; Madame Bloomfield Zeisler, on February 25;

Katharine Goodson, on April 7, and Mischa Elman, in March.

Song recitals may be expected from Madame Gadsby on November 25, and from Madame Sembrich in the latter part of the season. The New York Symphony Orchestra will give five Beethoven cycle concerts similar to those that were so highly appreciated in Carnegie Hall last year. These will be on Friday or Saturday evenings in March and April. The new Hess-Schroeder String Quartet, comprising Willy Hess, first violin; J. Theodorowicz, second violin; Lionel Tertis, viola, and Alwin Schroeder, cello, will play in the second half of the year. The Olive Mead String Quartet and the Adamowski Trio will be heard during the season. The Brooklyn Oratorio Society will give three concerts in the Opera House—one on Thursday evening, October 8, when Haydn's "The Creation" will be sung, with Laura Louise Combs, soprano; Nicholas Douty, tenor, and Frank Croxton, basso. The second concert will be on December 23, when Handel's "Messiah" will be rendered. The third is the Mendelssohn Centennial, when "Elijah" will be given. A miscellaneous concert will also be given by the society under the direction of Walter Henry Hall.

All Brooklyn will welcome back the members of the Brooklyn Arion Society, who sang so successfully during the past summer in great musical centers of Germany. The society will sing several of the compositions which so delighted their large audiences in the land of German music. The services of the late Edward A. MacDowell, as a composer and musician, will be recognized on the next anniversary of his birthday, December 18, 1908, when two programs, matinee and evening, will be presented, made up of compositions of this American composer of the romantic school. Song and violin recitals will be given by a number of artists not heretofore heard in Brooklyn, and Brooklynites will have the opportunity to welcome in the new Academy of Music Clara Clemens, contralto, daughter of "Mark Twain," and her associate, Marie Nichols, violinist, who has so often appeared before Brooklyn audiences. A series of organ recitals will be given by the foremost organists of this country on the new organ presented by John W. and Elizabeth Frothingham; the first by the English organist, Edwin H. Lemare, on Sunday afternoon, October 11, at 4 o'clock.

Five series of lecture recitals will be offered; the first by Daniel Gregory Mason, on "Modern Chamber Music," with assisting artists; the second by Thomas Whitney Surette, who spent last year in England. His subjects will be the nine symphonies of Beethoven, and he will be assisted in the interpretation of them by distinguished pianists. Under the joint auspices of the Philharmonic Society and the Institute, lecture recitals will be given on the programs of the Philharmonic concerts on Thursday afternoons just preceding the Friday evening concerts by the Boston Symphony Orchestra, by Arthur Whiting, Louis C. Elson, Howard Brockway, Daniel Gregory Mason and Thomas Whitney Surette. Carl Fiqué will give six lecture recitals on "Important New Chapters in Musical History"; Prof. John C. Griggs will give six lecture recitals with assisting artists on "The Song, the Aria, and the Anthem"; Arthur Whiting, three explanatory piano recitals on "The History of Pianoforte Music," in which he will use the harpsichord and other musical instruments of the sixteenth, seventeenth and eighteenth centuries. Dr. Thomas A. Humason, of Columbia University, will give a twenty weeks' course of instruction in Wagner's music dramas on Tuesday evenings beginning on October 20, and there will also be courses of instruction in sight singing, as well as concerts at the various branches of the Institute in Jamaica, Flushing, Garden City and elsewhere.

A Bach Festival will be held in Chemnitz on the 3d, 4th and 5th of October next. The arrangements contemplate the performance of the mass in B minor, various cantatas and motets, and some concertos, including the "Brandenburg" No. 3.



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such notices must be accompanied by the originals from which they  
are quoted. Managerial announcements about artists will be accepted  
only when they are news and must be sent subject to editorial re-  
vision.

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All changes in advertisements must reach this office by Friday,  
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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

A WESTERN paper wishes to know whether the  
canned music of the 65 note rolls is guaranteed un-  
der the pure food laws.

"The germ plays a powerful part in the trans-  
mission of music," says a great French bacteriolo-  
gist. Does he not mean the German?

THE prudish portion of the Buenos Ayres public  
has entered a protest against the performance in  
that city of Strauss' "Salome." Buenos Ayres is a  
place where bull fights are tolerated.

WU TING FANG, our Chinese Ambassador, says  
that he intends to live 200 years. He is not the only  
one, for there are persons in this town who expect  
the American composer to get his due some day.

PERHAPS Bryan should have been elected after  
all in 1900, for if his Free Silver program had gone  
through, all these years we would have had to pay  
the foreign opera singers only fifty-three cents on  
the dollar.

HAYES, the winner of the Marathon race at the  
recent London Olympiad, has decided to enter  
vaudeville and garner the \$500 a week salary of-  
fered him there. Thus does America reward her  
really great men.

THE Government last week moved a large amount  
of gold from the national mint to the sub-treasury  
at New York. This seems like rushing the season,  
for the Metropolitan and Manhattan singers will  
not reach this city for another month or more.

THE German Emperor has conferred upon Gen-  
eral Intendant of Opera and Theaters, von Hülsen,  
the Crown Order of the First Class. The Intendant  
has come to an arrangement of his differences with  
Felix Weingartner without bloodshed. The two  
gentlemen now speak in passing by.

ARTHUR M. ABELL, Berlin representative of THE  
MUSICAL COURIER, sailed for Europe last week, after  
spending two months on this side of the ocean. Mr.  
Abell expects to be at his Berlin office about Sep-  
tember 20, and his weekly letters to THE MUSICAL  
COURIER will be resumed immediately after that  
date.

If mechanical pianos, organs and violins, why not  
mechanical cellos, flutes, clarinets, violas, contra-  
basses, bassoons, trumpets, cornets, oboes, tubas?  
Why not mechanical opera singers, conductors and  
composers? There is an idea for the inventive—  
even though some one may say that we long have  
had mechanical composers and a mechanical con-  
ductor and orchestra in New York.

THIS joke was in a well known comic paper  
recently:

First Musician—Can you tell, from the sound of a single  
note on the piano, what make it is?

Second Musician—Can I? Why, my musical hearing is  
so acute that from the sound of a string on a violin I can  
tell whether the string came from a Tom or a Tabby.

It is strange that even the average cultured editor  
in this country does not know that cats or their  
interiors have nothing to do with the violin. Al-  
though called "catgut," the material from which  
violin strings are made is a part of the entrails of  
sheep.

IN place of the much discussed and much dis-  
liked annual "benefit" performance at the Metro-  
politan—which amounted to nothing more nor less  
than polite beggary on the part of the manager  
from the singers and the public—the new director  
of the institution, Gatti-Casazza, has announced  
that a pension fund will be established for the ben-  
efit of employees of the house, "in order to help ac-  
complish a permanent and perfect ensemble." One

or two performances are to be given every season  
for the benefit of the fund. Henry W. Savage, by  
the way, was the first opera director in America  
who refused to avail himself of the "benefit" beg-  
gary privilege, and his example was followed by  
Oscar Hammerstein at the Manhattan. Grau and  
Conried arranged annual "benefits" for themselves  
at the Metropolitan.

I. WALDMAN TESCHNER, the representative of  
THE MUSICAL COURIER at Mexico City, returns to  
the field of his usefulness on September 24, sailing  
that day from New York on the steamer Mexico  
and expecting to arrive at his destination about  
October 5. His itinerary includes a few days' stay  
at Havana, Cuba, Merida, Yucatan, Vera Cruz, and  
Orizaba, before reaching the City of Mexico. Señor  
Luis G. Rocha, the cellist (and our temporary cor-  
respondent at the City of Mexico), will meet Mr.  
Teschner at Vera Cruz.

THERE is much romance in the marriage of Man-  
ager Gregoir, of the Theater des Westens, Berlin,  
where opera is given on a large scale, and Della  
Rogers, the American opera singer. They now are  
on their wedding trip, but it has become known that,  
in deference to the bride's family, the ceremony  
took place at the family home in Denver, Col., and  
that Mr. Gregoir was in America, as he naturally  
had to be in order to be married there. If this is  
as reported, he showed remarkable shrewdness in  
evading the reporters.

SIR JOHN HARE, in his "Reminiscences," says:  
"Where the success of one man is the sole end and  
object of a performance it is idle to expect either  
fine acting, respectable dramas, or proper manage-  
ment." This applies exactly to operas where one  
woman or one man is the sole end and object of a  
performance. The highest art of an artist is the  
ability to blend with all the other elements of a per-  
formance in order to seek the expected perfection.  
The star system is always inartistic; always, be-  
cause it contradicts and opposes the first dramatic  
law, namely, balance and ensemble of the perform-  
ance.

THE complete list of Metropolitan Opera singers  
for the season 1908-09 is as follows: Sopranos,  
Adaberto, Alda, Eames, Destinn, Farrar, Fremstad,  
James, Kaschowska, Sparkes, Galski, Morena,  
Semblich, Mattfeld, Fornia, Rappold; tenors, Ca-  
ruso, Bonci, Irearti, Burgstaller, Bada, Jörn, Koch,  
Schmedes, Bayer, Burrian, Martin, Delwary, Reiss,  
Tecchi, Grassi; contraltos, Boehm, Flahaut, Gay,  
Homer, Woehning, Niessen-Stone, Mapleson, Ran-  
zenberg, Wakefield; baritones, Amato, Feinhals,  
Bégué, Campanari, Missiano, Goritz, Noté, Scotti,  
Soomer; basses, Blass, Anianan, Waterous, Boz-  
zano, Didur, Mühlmann, Rossi, Hinckley, Wither-  
spoon, Paterna, Schubert. The conductors are to be  
Mahler, Toscanini and Spetrino. The operas to be  
produced will include "Hänsel and Gretel," "Die  
Königskinder," "The Pipe of Desire," "The Cricket  
on the Hearth," "Tiefland," "La Wally," "Haba-  
nera," "Le Villi," "The Bartered Bride," "The  
Queen of Spades," "Manon," "The Marriage of  
Figaro," "Falstaff," "The Flying Dutchman,"  
"Lohengrin," "Tannhäuser," "Tristan und Isolde,"  
"Meistersinger," "Rheingold," "Walküre," "Sieg-  
fried," "Götterdämmerung," "Parsifal," "Aida,"  
"Ballo in Maschera," "Rigoletto," "Traviata,"  
"Trovatore," "Bohème," "Madam Butterfly,"  
"Tosca," "Don Pasquale," "L'Elisir d'Amore,"  
"Favorita," "Lucia," "Fidelio," "Sonnambula,"  
"Martha," "Carmen," "Mefistofele," "Faust,"  
"Romeo and Juliette," "Pagliacci," "Cavalleria  
Rusticana," "Huguenots," "Don Giovanni," "La  
Gioconda," "Barber of Seville," "Mignon." The  
first Metropolitan performance will be on Novem-  
ber 16.





## ON PAY AND NO PAY, ETCETERA.

BY THE EDITOR.

PARIS, September 4, 1908.

**P**ARIS papers published a statement to the effect that there was a deficit this year at Bayreuth of 67,000 marks—about \$16,500, and attribute it to the high price demanded by the tenors. The American system is beginning to have its effects in Europe, as was long since felt here. The former opera director, M. Gailhard, who was in control of the Grand Opera of Paris for twenty years, and who was displaced last year, attempted to make an alliance with Covent Garden to head off the growing demand, but failed, and the new Italian Opera Trust was organized for this purpose, to a certain degree. The latter Trust has a capital of two million francs (about \$400,000), and having just determined to remodel the Costanzi Theater in Rome, which is one of its leased properties, and to apply to this one of the two millions, it will be unable to influence the operatic salary question to any extent with its remaining capital, most of which has been allotted. Unless the amount be largely increased, such a capitalization will be entirely inadequate to affect North and South American conditions.

Bayreuth, as soon as it must pay, or pay well, cannot with its limited auditorium continue at the old price per seat, and to advance the price would be equivalent to depending entirely on the American visitors. The Wednesday performance at Munich (September 2nd, *Götterdämmerung*) was not as largely attended as the previous performance of that music drama on August 22, which is attributed to the falling off of the American attendance, many Americans having returned home during this first week of the month—800 on several steamer trains from London alone on Tuesday or Wednesday; 6,500 during the week.

There is no money spent for opera in Europe directly by the people in the purchase of tickets, and were it not for the subsidies, the opera houses would never be opened. The people, paying indirectly through the taxation on which subsidies are raised, demand a certain number of free performances, which are given in the subsidized opera houses during the year. Imagine what that kind of scheme results in. As soon as public performances are given free of charge, the public will not pay. It is entirely out of the question to expect Parisians to pay for admission to opera houses or theaters except in the galleries. The number of tickets which must be distributed free of charge for each performance—obligatory distributions, added to the favors, has gradually made the Parisian resent the payment for opera or concert tickets. The visitors from the provinces, the strangers from foreign lands and the directly interested persons on certain self-interested occasions, pay; but neither Paris nor other large cities can depend upon any income from their own citizens for the purpose of sustaining opera or concerts. Certainly not when they are paying taxes to raise subsidies.

Now, then, increase the salary list, and, as Gailhard said, the capital put into opera by private leasing companies, such as conduct opera under the subvention, must evaporate. In fact, opera could not exist here in France, nor in Belgium, nor in Italy and other countries, even with subsidies, if the salaries were not merely normal fees. Outside of a few singers, most of the personnel gets little or nothing directly from the opera managers. There are certain questionable incomes derived outside and these sustain most of the singers.

The opera is seriously menaced by the American opera; and Bayreuth and Munich must feel this. In one sense the large attendance of Americans at these performances is counterbalanced

by our system, under which it becomes a greater risk every day to enter into an operatic enterprise in Europe, even with a subsidy. Should a war break out which would keep the Americans at home, a number of musical enterprises here would at once cease, besides many others not musical, and those most interested know this best. I firmly believe that Bayreuth and Munich would at once reduce the scope of their schemes then and many performances here would be eliminated. In fact, I know it could not be helped; it would be imperative.

### Organizing a Paying Company.

It is reported that those singers and instrumentalists who have made an effort to become members of the projected Tetrizzini Concert Company, which is to give about twenty-five concerts in British provincial cities, have been told that any one who may be accepted as a member will have to pay, besides his or her expenses, sums reaching from \$500 to \$1,000, as the case may be. There is no money for music in Great Britain. The career is discouraged by some of the leading musical authorities of that land, as repeatedly told in this paper, which published their names and what they said on the subject. A manager going out "on the road" in a country like Britain, whose people have no taste for music, especially outside of London, to which town no English composer should apply for support, as the veteran English composer, Joseph Bennett, says, cannot do so without great risk and certainly cannot afford to pay Tetrizzini what she asks and pay others besides, particularly when the only one in the company who could possibly draw any money is Tetrizzini, the others being merely complementary elements. Moreover, the manager argues that he will advertise all those who "assist" Tetrizzini, and that they should be willing to pay for the advertising. Furthermore, it makes no difference who constitutes the support, anyway. The programs will be of a very commonplace order—Italian arias, sung with piano accompaniment (a very inartistic process)—and ordinary songs and capricious violin and piano numbers, none of which dare be pretentious enough to interfere with the expected triumphant progress of the prima donna.

It is hard on the musicians, but it is a state of affairs to which they have, to some extent, contributed, and it is due to the average ignorance of the public on the subject of music. And there is no reason why all these matters should be incessantly repeated, for, as the late Mr. Cleveland wisely said at one time, "it is a condition and not a theory that confronts us." There is no professional *esprit du corps* and no professional standing, and as long as anybody can put a sign out and call himself or herself a musician or a music teacher, singing or otherwise, this irregular competition and general rush for engagements at any or no price will continue. This is one of the conditions, and there are many, many others.

To the serious minded artists it is a source of solicitude that the Americas should be the only field that offers a commensurate remuneration for all the struggles one must go through in order to reach artistic eminence. Every day adds to this disquietude, and for this reason every nerve is strained to secure American engagements at any sacrifice, for without it there is no career for the reproductive musician. And here I may say to those who are under the impression that all the opera singers receive high salaries in our country, that such is not always the case. Some are going across the water at, relatively,

small salaries, although always much higher than here. A shrewd manager has been cutting prices to a decided degree, and yet he obtained signatures he expects to make valuable to himself. This is due, of course, to the competition, and to such an extent has this grown that, sooner or later, the price paid to foreign artists must fall in America—even without any trusts. It makes very little difference here, because the people not paying to sustain opera are indifferent to the performances and consequently look only to the ensemble—to the production of the work. They make no heroes of their tenors and no heroines of their fioritura sopranos, because they do not pay anything or very little to hear them. As soon as the people pay to hear a person, to read a writer's production, to look at a painter's picture, heroes or heroines are created. That is the reason why singers or players who offer their services free of charge ruin their chances and careers; it is impossible to secure public recognition for anything that is given for nothing. From the days of Democritus to Ibsen this public psychology has been recognized, and it must be apparent even to the simplest intelligence by this time. And it is proper. All labor, all work, would cease if it had the competition of philanthropy; it could not progress. Even the millions given by Carnegie for libraries are considered an evil—an evil to the book publishing industry, which claims that books read free in libraries do not interest as deeply as those read by the owners. Those who are too poor to purchase must seek the free libraries, but those who can afford to purchase gain more from the books they own than from books that are not identified with ownership. And this may have a true basis. A book, to become a *vade mecum*, must be owned, and it cannot become a *vade mecum* at the library, and without that relation it may never be properly read. If this is merely a sentiment it only proves the value of sentiment and makes the case stronger.

The people the people pay are the great people in each epoch, in each pageant of life. Those not paid, if great, are usually paid after death—that is, they received posthumous recognition in the public pantheon. But unless paid in one form or other they are not heroic forms; the world does not know them because the public is not compelled to pay them, and by pay I do not mean the usual lucre only; I refer in its highest sense to payment. Those who give for nothing, if they can still maintain themselves before the public—vide Carnegie—are criticised instead of extolled; in fact, they are charged with exaggerated egotism in being philanthropists, and while the children in the lower grades of schools can rattle off from memory the names of the tyrants who made the people pay, they are not acquainted with the name of one philanthropist who paid the people. There is no reason whatever why any one should become a cynic when he reaches the realization of these facts in human nature and human history—same thing—for they may as well be recognized by a humorist. He, at least, will see them with a more comprehensive glance than the other, for, after all, it is the great cosmic joke.

Lecky, Spencer, a lot of German metaphysicians who love to call themselves philosophers, Renan, and the later British essayists and Mr. Wells, who wants us to try free love as the panacea, with general asylums under state control for everything, from a flea to a free mason, may endeavor to prove that democracy is a failure; they can get no satisfaction from their efforts until they show us how we can alter that same human nature which now worships what it once crucified, and which is always ready to crucify as a preparation for worship. The people are not useful unless they are impressed. The effect of this impression is fundamentally some kind of payment, at times their liberty, and from that down to their dollar. That is the reason the intellectual socialist, the socialist artist, the artist in the science of socialism, despises the bourgeoisie, the

average man, in other words. The reason that Socialism has not gained its victory to date is because it has not yet been able to exact its pay; it has not yet impressed, it has not overawed. The leaders of the French Revolution created that awe which controls because they forced royalty down on the scaffold.

The musician who impresses, who produces the phenomenon known as public hysteria, owns the people for the time being and can exact his pay. The artist who controls the worship of the public (another form of impression) secures immortality. It is all an impression, and the impression makes the payment an easy, in fact, a spontaneous matter, and, as I say, I am not alluding to money in the sense of pay, not to money only, but to such payments as exclude and include money or all that flows from it.

The fall of music from its high estate as a career can be measured by studying the difference between the place held by Apollo, Orpheus, Euterpe and other important Greek musical authorities, and that held by our modern musician of the foremost type, and this also discloses to us how impressive the Greek musical world must have been; how its influ-



GODOWSKY AT SMYRNA, ASIA MINOR.  
With his assistant, Maurice Aronson, and their Arabian guides.

ence must have been part of the spiritual and artistic life of the Greeks, for otherwise their gods and goddesses would not have been musicians, or rather musicians would not have been their gods and goddesses. Even the Sirens must have been better off than our modern piano tuners, and Calliope certainly enjoyed a far better fate than her namesake at the circus did in America. The fall of the estate of music was due to the darkness of the middle ages, that peculiarly somnolent state, that apathy that defined the period as it did. It would be idle to imagine that nothing was done between the close of the intellectual period of the Roman Empire and the opening of the Renaissance. There was a tremendous force at work which only broke loose and manifested itself at the Renaissance, particularly as it could be recorded through the contemporaneous discovery of printing that helped to restore the study of music also, from the mouth of the Rhine section to the mouth of the Tiber section. But the eminence of the Greek musician has never yet been reached in our days—our days of the Renaissance which is still ours. The distinction of the career was destroyed by the feudal spirit which still prevails through the existence of caste, either hereditary or imitative or newly created, such as our newly created social caste in America, with its strict ordinances, among which one prohibits equality with the professional musician, utilizing him only as an

employee or an adviser or a mediatorial instrumentality, as any menial service is utilized under feudal administration.

### Endeavoring to Advance.

The first among musicians to attempt to break through this prejudice, especially deep seated in those lands where the troubadours, minstrels, minnesingers and musical clowns peregrinated for ages, was Franz Liszt, after having studied the pace set at Vienna and Paris by Gluck, who, as a favorite of Marie Antoinette, held a courtier's position in the early Louis XVI régime. Wagner followed the plan of his father-in-law, and both of these musicians gained their social victories outside of their own fatherland. That Greek, Ludwig II of Bavaria, was the one monarch of his time susceptible of Wagner's penetrating artistic perspective. There was nothing to be done in England, nothing even in France. Bismarck denied any attempt to make music serious while he was engaged on the colossal undertaking of unifying Germany. Russia had no sympathy with anything except annexation, and Italy and Spain were moribund and helpless. Wagner had the genius of a Renaissance diplomat—he was a kind of Macchiavelli—and what he accomplished with the King Ludwig created the impression on the public mind, which by reflex action raised him into the altitude of an exactor. He secured that pay I am referring to. The dramatic—in fact, theatrical—conduct of the Abbé Liszt, resulting, through Cardinal Hohenlohe at the Villa d'Este, bringing Liszt into contact with Pius Mastai, the big Pope of the middle of the last century, is the clue to Franz Liszt's psychological dexterity in the handling of the public, which, after that period, treated him to lavish and profuse tributes. Verdi, after having acquired position and political power through musical genius, had the public at his feet also. But that ends the categorical record, the Court musician being an employee.

Even if here and there a few exceptional musical persons succeed in impressing the public—this would through its exceptional instances prove how infrequent the elevation is attained and how little the great public has become impressed, since the decadence, subsequent to the Greek debacle.

The effort made by this paper to make the musician's profession one of honor is due to this philosophical recognition of the true facts and the phenomena in their totality. The public, as Oscar Wilde, among so many truths, says, has no opinion; opinion is made by the few for public use. The musician, as long as he sings, plays and composes free of charge, will never impress the people, and until he does so he cannot secure his pay; not his money pay, but his money and other forms of pay that stamp the recipient as a success. To win this position he or she must have the proficiency, the capacity, to do something, particularly to do that which is claimed, and then it must not be done publicly or semi-publicly unless as on a professional standard, for outside of that it has no *raison d'être* whatever—so far as the public is concerned.

A musician of extraordinary ability, a woman of charm and of vast comprehension, who sees the whole panorama of musical life, said to me recently: "You claim that the Parisian public should pay to hear the opera. Pray why? What is there worth paying for at the Paris Operas? Who are its singers that we should pay to listen to? Who the inspired conductors? Who the masters to whom to bow? And how are the works played and sung? Without capacity, without artistic energy, without musical *esprit*." I knew all that to be true. It only confirms what I say. There is no one here to impress the people and hence they cannot be made to patronize and will not pay. That makes the opera houses the homes of the chronic dead head, and once a dead head forever a dead head—until such artists appear as will insist, through the conscious-



ness of their own powers, upon payment. Although the financial enterprise that brought "Salome" on the stage here lost its money, yet Richard exacted his pay. He understood why. He was the impressionist and saved the performances from complete destruction, for even the deadhead refuses to lend his personal cachet to exhibitions that are without some attraction, even if it is only a newly decorated building or some sort of local fascination, like contrasting performances or special moments of interest or a sensation.

But the people, the public, must be swayed if it is to be made tributary, and if it is not overawed by the impression, the case is a lost one. To sing or to play free of charge or at low rates is the surest path to any individual fiasco. If no payment for services can possibly be secured, the only other path is retirement, which is far preferable to the public *exposé* of a disastrous or ruined career, and no career can ever be designated as ruined because an artist has refused to make any efforts without recompense.

Naturally, because you say that you can compose or can play or can sing, it does not follow that it is as you say. You must be able to do for the public



GODOWSKY GARBED IN COSTLY ARABIAN RAIMENT. Presented to him by His Highness the Cherif Ali Haidar during the pianist's recent tour through the Orient.

what it asks or what you claim you can do. Merit of some sort must be the very basis of your claim. But if you are a professional; if you say you are a musician, which enables you to become one—your mere dictum—as there is no power to prevent you from calling yourself a musician, you must "make good," as the street says, and this is particularly the case in this profession of music, which any one can enter without a diploma, without conference, without authority, without reference and without capacity. Because such is a fact, the musician is compelled to prove publicly that his or her claims are justified, and one of the best methods to attract attention so that the justification may be made on the broadest basis is to demand payment. No one who can be of any use will pay any serious attention to any such claim if it is followed by the desire to sing or to play free of charge.

### Something New.

Discussing composition—here are three new sketches, let us say, written by an American composer well known to the American colony at Paris and to many Parisians who have the music sense. The one is a song, "A Spirit Flower," words by G. B. Martin Stanton, whose poetry is unknown to me. This reminds me of the claim I casually make that, notwithstanding the large circulation of this

paper, all over the world, there are millions of human beings who do not read it, who never care to look at a copy. Such may be the fate of Stanton's poetry, from which I quote the first two lines of the "Spirit Flower," to show that Mr. Campbell-Tipton, the composer, has tendencies in the direction of the sad and the tender, the reflective and the serious:

"My heart was frozen, even as the earth  
That covered thee forever from my sight."

And then, of course, all thoughts of happiness expired, immediately at birth, and within him (I don't mean within C. T.) there was naught but black and starless night. The title page says, "with piano accompaniment," but this is in the academic sense of the expression, for the piano part is part of the song, an integral portion of it. The song is of the advanced order and will become repertory, as others of Mr. Campbell-Tipton.

Then there are two piano compositions, "Two Legends for Pianoforte," which should be "Piano," because no one dreams nowadays of asking for a "pianoforte" or playing a "pianoforte" accompaniment or a "pianoforte" solo. We listen to piano recitals, not to recitals on the pianoforte. The name belongs to the obsolete list. These two compositions, although the title says "for Pianoforte," are going to be played on the piano. The truth of it is that these two compositions are music and are written beyond and above the constriction of a phase like an instrument, the instrument being really an instrumentality for expressing musical ideas and conceptions. There is a fine grasp of the form law and a wide range of harmonic fancy, together with technical control and imagination to aid in the building up of musical poetry in these compositions. Mr. Campbell-Tipton is one of those American composers who is willing to bide his time and accept judgment gracefully if it is prepared to do him justice, and I believe he will not be disappointed. He does not propose to return to America for some time; at least, he is at present composing and composed at the same time. The compositions are on sale at Durand's.

### Charles F. Tretbar.

[FROM THE MUSICAL COURIER EXTRA.]

During a visit to Baden-Baden I had the unusual pleasure of a number of tête-à-têtes with Mr. Charles F. Tretbar, who for forty years was associated and closely identified with the destinies of the Steinway House. About three years ago Mr. Tretbar decided to retire from active work and, purchasing a villa at Baden-Baden, he settled down to a restful contemplation of the past and a quiet study of the events that interest contemporary life. Having known Mr. Tretbar since the year after the Centennial and having come in contact with him for journalistic and social reasons during most of the years of my activity, it was an object of mine to meet him at the first opportunity, to see him and to hear from him what the world is doing with him. Mr. Tretbar retains to a surprising degree all the faculties in their finest expression as he controlled them during his régime on Fourteenth street, and what a history of music that régime represents! It passes from 1864 to 1904, and within that period all those who were prominent in music in Europe and in America were *par force* thrown into contact, in one way or the other, with Tretbar, whose power not only extended over America, but was, in its field, paramount in Europe. The names in music with which he was personally identified would fill a volume, and among the most prominent ones were Theodore Thomas, Rubinstein, Joseffy, Essipoff, Mehlig, Wilhelmj, Krebs, Rummel, Wieniawski, Patti, d'Albert, Ysaye—the great operatic stars for forty years past, nearly all of them—Musin, Mason, Dulcken, Abbey, Mapleson, Grau, Strakosch, Maretzek, De Vivo, Neuendorff—all the managers and impresarii—Sarasate, Fannie Bloomfield, Goddard, Sauret, Carreño, Cottlow, Sternberg, the

Waltz Strauss—all the composers from Fradel and Brandeis of the past to Bartlett and the latest American and European celebrities, Arthur Sullivan, Franz Abt, Bendel, Pease, Paine, Sanford, Bruno Klein, Vieuxtemps, Wely, Siloti, Wolfsohn, Mottl, Seidl, Richter, Godowsky, Nevin, Humperdinck, Muck, Nikisch, Maas, Boise, Henschel, Archer, Kotski, Hamerik, Randolph, Hess, Schiller, Mees, Klauser, Prume, Scheel, Ketten, Max Bruch, Scharwenka, Svendsen, Busoni, Ferdinand David, von Bülow, Lhévinne, Fiedler, Kunwald, Steinbach, Gleason, MacDowell, Chadwick, Pauer, Louis Blumenberg, Stanley, Hutcheson, Bowman; all the piano teachers of America of any consequence, all of them and most of the singing teachers, and Ziegfeld and Geo. Ward Nichols, Stewart and Miss Chittenden and the late Anna Lankow, and the musical authors, and Albert Ross Parsons, and Faelten, Baermann, Florio, Lambert, Janko, Helmholtz, the great physicist, Richard Wagner, and in his young days Felix Mendelssohn Bartholdy and Franz Liszt. Last but not least—Richard Strauss.

I am giving here merely a cursory sketch from memory of the few musical personalities who, chiefly during the past forty years, have been active and who have had artistic relations on a close personal basis with Charles F. Tretbar. I am under the impression that both Johannes Brahms and Karl Goldmark should figure in the list, and I am quite sure that a number of Italian musicians of prominence could be included. No effort has been made to formulate a list; I merely, and rapidly, pass along a number of names I happen to remember as associated with Tretbar and, with design, refuse to mention such as treated him and his interests with ingratitude. They might as well be spared the blush of shame their names might bring forth in finding them in such a list; although I doubt the blush.

Viewed as an influence on music in America, particularly during a period seething with active development and therefore creative and formulative, Charles F. Tretbar was a stupendous force for the good. He had judgment unequaled in its capacity to discern and to differentiate, a kind of judgment that inspired, after a while, to sacred confidence. Naturally he could not judge personal character, for that was not his function, which latter was exercised in the line of artistic selection, and hence the backslider and professional sneak and adventurer sometimes secured a footing. However, there were but few of these, although sufficient in the aggregation to embitter even so placid a nature as Tretbar's.

In short, Tretbar, who through his active and practical association with the musical life of his time exercised such force upon our musical institutions and future, always maintained the highest ideals and held firmly to the gospels of Bach, Beethoven, Schumann, Chopin, Schubert and their legitimate artistic offspring. What he did—and he did so much, much more than any mere newspaper sketch can attempt to cover—was always for the best in the musical art, an art to which he had given his life's time in addition to the study he devoted to the tremendous problem of tone.

To meet Tretbar was a part of an obligation I owed to this paper, and the fulfillment proved a source of unusual pleasure to me. He has such an



CHARLES F. TRETBAR.

immense fund of reminiscence that no one can attempt to listen to him with the expectation of repeating a part of it unless he is provided with a stenographic report. To begin this reminiscence and not to follow it up might also place much that he says in a false light; it must all be told or none of it. How the history of music covering these past forty years I allude to can be written without giving a large space to Tretbar seems peculiarly weird to me, for he was the *Deus ex machina* in so much that happened that it actually never could have happened and could not have become historic without him. And yet, would you believe, can you believe, that the party to whom the publishers of the new edition of Grove's Dictionary of Music, published in London, delegated the section devoted to music in our country—that that individual, a newspaper writer, sent in his own name to appear in that Dictionary and not Tretbar's? Is it not absolutely ludicrous? Is it not more than ludicrous? Isn't it simply ghastly? I am quite sure Tretbar does not know this, for he would not look to an English musical directory for his facts or inspirations, but here was the opportunity to tell the story. A Tretbar, who actually inaugurated some of the great musical episodes that mark our musical progress, is eliminated from an historical account of American musical affairs, and a music critic who never builds or creates, but must, of necessity, tear down and destroy, if he can, sends his own name in to join the English immortals and does not name Tretbar! Huge is such a joke, simply huge. And how Joseffy, and Bruno Klein, and Homer Bartlett, and Bruno Huhn, and Oscar Saenger, and William C. Carl, and Chadwick, and Randolph, and Foerster, and Gorno, and Grover, and Cory, and Bowman, and Treumann, and Gilchrist, and Penfield, and thousands of musicians who know what Tretbar did for music—how they will hear with amazement this story and how Tretbar will smile when he hears it! But this world of ours has other idiosyncrasies to which we might now proceed, leaving Tretbar in peace at lovely Baden-Baden.

THE subscription books for the season 1908-09 at the Manhattan Opera were opened last Monday morning. The price of each box remains at \$4,000 for the eighty regular performances, the Saturday night subscription price being \$1,000 additional. The Manhattan will open Monday, November 9, with "Tosca," the principal singers being Labia, Renaud and Zenatello. On November 11, Saint-Saëns' "Samson and Delilah" is to be the bill, with Gerville-Reache and Dalmores. Other works to follow in quick succession are "Salome," "Le Jongleur de Notre Dame," "La Princesse d'Auvergne," "Griselidis," "Thais," "Louise," "Pelleas and Melisande," "Manon," "Contes d'Hoffmann." Tetrzzini is booked for "The Star of the North," "Barber of Seville," "The Daughter of the Regiment" and "Sonnambula." Melba's debut will be in "Othello," with Zenatello and Renaud. The repertory of the Manhattan will include also Bizet's "Les Pecheurs des Perles," "Faust," "Carmen," "Falstaff," "Aida," "Huguenots," "Dolores," "Siberia," "Andrea Chenier," "Lucia," "Rigoletto," "Traviata," "Sonnambula," "Boheme," "Madam Butterfly," "Linda di Chamounix," "Ballo in Maschera," "Trovatore," "Ernani," "Crispino e la Comare," "Pagliacci" and "Cavalleria Rusticana." The roster of Manhattan singers is as follows: Sopranos, Melba, Tetrzzini, Garden, Labia, Espinasse, Agostinelli, Tancredi, Trentini, Ponzano, Zeppilli, Severina, Koelling, Madame Campanini; mezzo sopranos and altos, Gerville-Reache, Doria and Mariska-Aldrich; tenors, Zenatello, Dalmores, Taccani, Vallés, Colombini, Paroli, Venturini, Montanari; baritones, Renaud, Sammarco, Gilibert, Dufranne, Perier, Polese, Crabbe; bassos, Arimondi, Vieulle and De Seguro. Campanini, Parelli and

Charlier have been re-engaged as the Manhattan conductors, and Coini as the stage manager.

THE Philadelphia Orchestra will open its home season at the Academy of Music Friday afternoon, October 16, and Saturday evening, October 17. Forty-four concerts are to be given there by the popular organization, under Pohlig, with the assistance of Elman, Chaminade, Schroeder, Goodson, Sauer, Lhévinne, Petschnikoff, Rich, Wüllner and other soloists. Wednesday, February 3, marks the one hundredth anniversary of Mendelssohn's birth, and on the evening of that day and on Friday afternoon, February 5, the Philadelphia Orchestra, in conjunction with the Ben Greet Players, will present the dramatic and musical setting of Shakespeare-Mendelssohn's "Midsummer Night's Dream."

#### CINCINNATI.

CINCINNATI, September 12, 1908.

A leave of absence has been granted Gisela L. Weber, violinist and teacher of the College of Music, because of ill health. She will remain in Europe with her husband, Joseph Weber, president of the American Federation of Musicians, in accordance with the advice of her physician. Her place has been filled by William Burkel, also an exponent of the Belgian school of violin playing and a College of Music product, and therefore qualified in every respect to impart practically the same methods of instruction as Mrs. Weber.

Douglass Powell, who comes to Cincinnati highly recommended as a sterling musician as well as a fine singer, seems to have made a splendid impression among his future colleagues in the College of Music faculty. Mr. Powell is a man of fine physique and personality, and his first public recital appearance here, which will probably take place next month, should interest music lovers.

A distinct feature of the enrollment at the College of Music this year is the large number of well prepared students, which shows conclusively that a better standard than ever before prevails in the music departments of the universities and private colleges. It may also be interesting to mention that most students of the college are taking more than one special branch, while nearly all will take a serious course in theory. One counterpoint class is to be organized next Wednesday for the benefit of several young men students who have shown decided talent for composition. There are many students from distant States as usual, though perhaps a greater area is represented, and the students from South Dakota or California appear to be thoroughly congenial with the students from Pennsylvania or the Carolinas.

The College of Music chorus and orchestra will begin rehearsals in about three weeks.

The annual meeting of the clerical board of the College of Music was held at the College Thursday afternoon. The object of the meeting was to pass upon the applications for partial scholarships under the special educational opportunity. Under the latter arrangement, students of limited means, but possessing musical talent and ambition to become professional musicians, are given a full course of instruction at a greatly reduced cost, when recommended by some clergyman and passing a successful examination. Some thirty students are admitted each year in this way. The gentlemen in attendance Thursday included Rev. David McKinney, Rabbi David Phillipson, Father John Gallagher (S. Joseph's Orphan Asylum), the Rev. Hugo Eisenlohn and the Rev. A. M. Harvot and Mr. Gantvoort.

The personnel of the Cincinnati Trio for this season will be Louis Victor Saar, pianist; Adolph Hahn, violinist, and Emil Knoepke, cellist. The Trio contemplates several evenings of chamber music, the first of which will be given at the Odeon, December 1. The purpose of the Trio is to present the very best compositions of chamber music, and in the first concert novelties selected from an extensive classic and modern repertory will be given their first performance here. The program of the first concert will be as follows: Trio, op. 87, C major, Brahms; sonata, op. 89, C major (cello and piano), Louis Victor Saar; trio, op. 50, A minor, Tschaiakowsky.

#### CLARA DE RIGAUD REMARKABLE VOCAL TEACHER.

Clara de Rigaud, who reopened her studios in the Linlough, 2647 Broadway, Monday of this week, is being heralded as a remarkable vocal teacher. First of all, Madame de Rigaud is a singer herself, and therefore is able to demonstrate perfectly what she desires her pupils to learn. Second, she is a woman of thorough education, a linguist and

excellent musician. During her student years abroad, first with Madame Schroeder-Hanfstangl, and after that with Disconzi, now one of the leading conductors of Italy, Madame de Rigaud acquired a repertory of eighty operas, representing the works of all schools and also innumerable arias and songs.

Madame de Rigaud is competent to undertake the complete education of a singer either for concert, opera, oratorio or church choir. From the beginning of voice placing to repertory she is indefatigable in bringing out all that there is in a voice, and in a brain, too, for that matter, for some of the best singers have intelligence of a high order, and therefore the teacher's mentality counts for much.

Madame de Rigaud has engaged Signor Barberis for her Italian class. She herself is deeply concerned in the studies of the physiology of the voice. It is this scientific treatment that has attracted the attention of professionals, among them the celebrated Madame Langendorff, of the Metropolitan Opera House Company, who has made special tone studies with Madame de Rigaud, and will continue these studies when she returns from Europe this autumn. Madame Langendorff has become greatly interested in Madame de Rigaud's discoveries.

The leading managers of musical artists of the world are acquainted with Madame de Rigaud and have been a great aid in securing engagements for her pupils. Madame de Rigaud's receptions, which for the past seven seasons have been given at the Waldorf-Astoria, are always a great success both musically and socially.

Patrons who are at present recommending Madame de Rigaud include Mrs. Caesar-Vanderbilt, Mrs. Reginald Bonner, Dr. William Van Zandt, the well known throat specialist; Madame Langendorff and Arnold Volpe, conductor of the Volpe Symphony Orchestra. Madame Volpe is one of Madame de Rigaud's most promising pupils. Her voice is a mezzo of unusual range and fine quality.

One of the most beautiful voices in the De Rigaud studios now is that of Buella Owen, a dramatic soprano, who is certain to be heard from within the next five years. Miss Owen is now eighteen, and according to the plans laid out for her, she will devote the coming three years to constant study with Madame de Rigaud. Marion Winant, soprano; Julia Callahan, mezzo-soprano, and Clara Johnson, contralto, are three more students with bright prospects, due to their rare voices and exceptional talents. Mabel Leggett, a lyric soprano, with a voice of birdlike quality, has been engaged for the part of the Fairy Queen in the forthcoming production of "Little Nemo." Esther Taylor, who was engaged to sing the title role in "The Merry Widow," withdrew from the cast at Madame de Rigaud's request, because that discriminating teacher declared the part seemed unsuited to her voice. She has been informed that she will be assigned to another role in one of Henry W. Savage's operatic companies.

Some of Madame de Rigaud's pupils now singing successfully in opera and concert are Fanny Ferguson von Turner, Pauline French and Elizabeth Anglin. Lola Sachs, a coloratura soprano, is touring Germany in concert, and her route will extend to England and Australia. Bertha Taylor is one of Madame de Rigaud's successful church singers.

Conductor Volpe, of the Volpe Symphony Orchestra, has expressed himself as follows concerning Madame de Rigaud's work as a teacher:

"It gives me pleasure to state that I consider Madame de Rigaud a very intelligent singer and an excellent voice specialist."

Madame Langendorff, of the Metropolitan and the Royal Operas of Berlin and Vienna, writes in her indorsement: [Translation.]

"I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Rigaud's beautiful art of teaching has proved most helpful and valuable."

Two recent press notices are as follows:

Madame de Rigaud pays great attention to correct breathing exercises and from this standpoint her lessons are a source of health to many delicate pupils and others. She is, no doubt, one of the best, if not the best, brilliantly capable and most conscientious vocal instructors in the United States, and one who fortunately meets with due and enthusiastic appreciation.—L'Union, Paris.

Clara de Rigaud's voice possesses fine dramatic qualities, which are the admiration of musicians and amateurs wherever she sings. As a pedagogue she has the rare talent of imparting her principles to the pupil individually according to the voice and temperament of the special case in hand. To the new pupil, even the very first lesson has the effect of a revelation. Above all she keeps her pupil's mind busy. There is no such thing as "mechanical singing." Innumerable are the cases in which Madame de Rigaud has restored almost hopelessly injured voices by her great scientific knowledge of the vocal organs.—Art Journal, New York.



**An Artistic Chicago Studio.**

Among the finely appointed studios in Chicago, Glenn Dillard Gunn stands pre-eminent in its artistic appointments. Reproductions accompany this article of some exquisite examples of mural paintings that adorn the walls of Mr. Gunn's studio, the work of his brother, Maurice Gunn, who was for some years a student at the Art Institute and who has done much work in mural decorations for the Marshall Field firm and other decorators. As a fitting decoration for his brother's studio, Mr. Gunn selected musical compositions as his subjects, and these paintings, which are 7 by 4 feet, are allegorical representations of impressions of the second movement of Beethoven's seventh symphony; "Alone in the Fields," by Brahms, and Debussy's "Afternoon of a Faun." The subjects chosen form a singularly appropriate group for the decoration of Mr. Gunn's studio, for these is no more staunch admirer of Beethoven, Brahms and Debussy than Mr. Gunn, who is one of Chicago's best authorities on the esthetic, his-



SECOND MOVEMENT, SEVENTH SYMPHONY.  
BEETHOVEN.

torical and symbolical sides of those masters' works, as his criticisms in the columns of the Chicago Inter Ocean prove. As a pianist, Mr. Gunn, who is a disciple of the ultra-modern school of piano playing, is a warm admirer of the impressionistic school of Debussy, and always numbers some Debussy composition on his recital programs, in the interpretation of which he has found the psychologic note, thereby always giving a sympathetic reading.

Especially artistic is the Debussy painting illustrating



"ALONE IN THE FIELDS." BRAHMS.

the mood of the fantastic being Debussy so successfully painted in tonal colors for orchestra as conceived by him from the poem by Stephane Mallarme. Against a neutral background one dimly perceives the figures of nymphs, "white and golden goddesses, divinely tender and indulgent," that this faun, this god of the fields, who, having just awakened at daybreak, is still dreaming and resting amid the green leaves and delicate foliage in the foreground of the picture, trying to recall an experience of the previous afternoon which he can but vaguely remember. The exquisite colorings of the foliage, the general ensemble and poetic imagination the picture reveals, is a perfect counterpart in its picturesque semblance for the Debussy tone poem. One has but to see this one painting to recognize in Maurice Gunn an exceptionally gifted and imaginative artist well schooled in the technic of his art.

Equally impressive is the Brahms number, "Alone in the Fields," suggesting an entirely different mood. Though the conception is also a woodland scene, there is nothing in this picture to conjure up a fanciful situation, but rather is it in exact contrast; the spirit that one usually associates with Brahms is readily perceived through the nobility of outline and repose, the dignity and gravity, little brilliancy, but solidity, suggestiveness of ideas and intensity; one may easily read all these characteristics in this decidedly lovely painting. Lastly, of the Beethoven decoration, as Mr. Gunn says, "What cannot be read into the second movement of the seventh symphony?" In the distance are seen the ruins of a temple toward which a shadowy procession of mourners in long hooded cloaks, with bowed heads and folded arms, is advancing, forming, as Mr. Gunn says, "a very vivid and significant symbol of the attitude the musical world still continues to take respecting Beethoven and his works."

Much exceptional praise has been bestowed upon Maurice



"THE AFTERNOON OF A FAUN." DEBUSSY.

Gunn by members of the Art Institute for these splendid works.

In this fine work room Glenn Dillard Gunn holds a series of pedagogic lectures during the regular season, lectures designed to meet the special needs of the piano teacher, as Mr. Gunn's new catalogue just issued states, "Adhering not to any special method, but rather based on the one method which belongs to the whole world," and includes everything that experience has proved of value. The lectures comprise the following: "Pedagogic Inconsistencies," "Fundamental Technical Principles," "The First Lesson," "The First Lesson, Continued," "Elementary Teaching, Repertory," "Advanced Technic," "The Emotional Element in Melody," "Standards of Musical Interpretation," and "The Great Composers."

Many of Mr. Gunn's students, who have prepared themselves for their work in his classes, are now occupying important positions with well established schools, or have established themselves as private teachers. Among them might be mentioned Prudence Neff, Englewood Conservatory, Chicago; Effie Haarvis, Metropolitan School of Music, Chicago; Lillian Battelle, Wesleyan College of Music, Bloomington, Ill.; Pauline Olson, Evansville, Ind.; Aslang Olsen, Fargo, N. Dak.; Viola Jones, Clinton, Ill., and Carrie Robson, Judson College, Marion, Ala.

**Dalmores as a Cornetist.**

[From the New York Sun.]

Charles Dalmores did more than delight his audiences at Bayreuth. He even astonished Hans Richter, but not on the stage. The two were sitting at supper with Professor Ruedel, the director of the chorus at the Royal Opera House in Berlin, who acts in the same capacity at Bayreuth. It developed after a while that all three had begun life as cornetists.

Richter, who remembers his youthful efforts plainly, asked Ruedel if he could still recall the great exercise for the cornet by Vignam. As Ruedel only recently gave up the cornet he remembered the exercise perfectly. Richter thought he would certainly be able to stick Dalmores, who had been a singer for more than ten years, and naturally had not thought of the cornet in that time. But to the astonishment of all the guests Dalmores, putting his fist in front of his mouth, imitated perfectly a cornet and gave the exercise exactly. Dalmores is an excellent mimic of all kinds of sounds.

**Prominent Californian in New York.**

Leander S. Sherman, of San Francisco, Cal., is in New York this week. Mr. Sherman arrived in the metropolis in company with his wife last week, Mrs. Sherman having sailed for Paris on Wednesday. Mrs. Sherman and Elsie Sherman have resided in the French capital for the past three years to enable Miss Elsie to continue her musical studies there. Mrs. Sherman has been spending the past four months at her home in San Francisco. Mr. Sherman has visited Philadelphia and Boston during the past week and expects to return to San Francisco Saturday.

**Death of Edmund Kretschmer.**

The cable from Dresden yesterday (Tuesday) reported the death of the composer, Edmund Kretschmer, who retired in 1897 as organist of the Saxon Court. Kretschmer was born in Ostritz, Saxony, August 31, 1830. He organized the Cecilia Singing Society of Dresden, and wrote a number of musical works that became popular. His three part mass for female chorus won the Brussels Academy prize in 1868.

**In Paris.**

Among the musical persons in Paris last week were Jacques Coint (stage manager of the Manhattan Opera), Rita Fornia, George Hamlin, Eleonora De Cisneros and William C. Carl.

Genoa and Turin are to hear "Walküre" this season.

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CHICAGO, Ill., September 12, 1908.

The Sherwood Music School opened its regular season in the Fine Arts Building September 7, under the direction of William H. Sherwood, and Walter Keller, manager. Mr. Sherwood has just returned from Chautauqua, N. Y., where he has had the most successful season in all his fifteen years' association with Chautauqua assemblies. The enrollment in the school this year bids fair to go beyond all previous records, not alone in the piano department under the personal direction of Mr. Sherwood, but in the vocal department also, and in the allied branches. In the voice department Arthur Beresford will remain at the head; Mr. Beresford is one of the best known artists throughout the West and is eminently qualified for the position he holds. Walter Keller, organist of St. Vincent's Church and a composer of some charming organ compositions, will teach organ, harmony and theory in the school. Other teachers who will be in charge of the various classes are Daniel Protheroe, Georgia Kober, Bertha Stevens, Mabel Osmer, Francis Moore and May E. Sellstrom, who assisted Mr. Sherwood at the Chautauqua Institute this summer with great success.

Jeannette Durno will be heard with the St. Paul Orchestra, Walter Rothwell, conductor, December 6. Miss Durno has been traveling in the East for six weeks and has made arrangements for some Eastern concert engagements for next season.

Arthur Burton, who has just returned from his annual vacation, has his entire time for teaching already filled. Mr. Burton, who is one of the most artistic of interpreters and who has given some fine recital programs in past seasons, is planning for a series of recitals for the coming year.

Matthew Ballmann will have charge of the North Side Turner Hall Sunday afternoon concerts this season, conducting an orchestra of about forty-five men in a series of concerts, the programs for which are composed of the standard overtures, selections, light class novelties and the potpourri of the day. Mr. Ballmann, a very excellent mu-

sician, has been a member of the Theodore Thomas Orchestra for years, officiating as first piccolo, in which capacity he will also continue as heretofore. The North Side concerts will begin in October.

The forty-third annual season of the Chicago Musical College began Monday, September 7, with a total enrollment of slightly more than 3,500 pupils. Besides this large list of students regularly enrolled in the various classes of the school, nearly 200 free and partial scholarships have been awarded to worthy musical students from all parts of the country. There are in the college lists this year students from thirty-nine States and Territories of the United States and from eleven foreign countries. The school of acting, under the direction of J. H. Gilmour, has nearly twice as many students as last year, and the enormous increase is correspondingly noted in every department. During the coming season the Chicago Musical College will be more active than ever in concert and recital work, and it has been arranged to give even a greater number of musical affairs than has been the practice in the past.

Ragna Linne, one of the most artistic vocalists in Chicago, possessing a voice of exceptionally sweet quality and the technic of a well trained artist, has just returned to Chicago after a three months' absence abroad, most of the time being spent in Norway, Madame Linne's birthplace, where many favors were conferred upon the singer, and a splendid offer made to her to remain as a teacher of voice, with many fine engagements for the regular season. Madame Linne prefers America, and Chicago particularly, and so returned to her old duties in the American Conservatory of Music.

Clarence Bird, an exceptionally talented pianist, who spent several years abroad studying with various masters, including four years with Leschetizky, and who has been a great favorite in Chicago musical circles, has left for Florence, Italy, for an indefinite time.

Mr. and Mrs. Karleton Hackett and their little daughter have just returned from Europe, where a delightful vacation, extending over three months, was spent visiting friends and old pupils in Genoa, Leipsic, Berlin, Vienna, and many other places where Mr. Hackett has exponents of his method in voice culture. A month was spent in Florence, Italy, where Mr. Hackett's mother resides, and later some days were spent in the Saxon Switzerland with friends and relatives. Mr. Hackett, who is head of the vocal department of the American Conservatory of Music, resumes his teaching on September 14.

Hanna Butler, teacher of voice at the Cosmopolitan School of Music, has just returned from a two months' trip that embraced several days spent at Atlantic City, Martha's Vineyard, Boston, New York City, Oyster Bay, Washington, and several other points of interest. Mrs. Butler finds her time almost entirely filled with applications from out of town pupils; among those pupils may be mentioned Madge King-Johnstone, from Aberdeen, S. Dak., who is a leading teacher of voice in Dakota, but who has come on to Chicago to study advanced work and repertoire with Mrs. Butler. Another pupil is Fay Hanchett, who has just been engaged as soprano soloist for three years at the Lake Forest First Presbyterian Church. Mrs. But-

ler, who concertized last season with the Max Bendix concert company, has many engagements for this season.

The new catalogue of the Gottschalk Lyric School, just issued, announces the faculty as follows: In the vocal department—Gaston Gottschalk, Gertrude E. Gottschalk, Hedwig Nurnberger, Mary Freeman and Joseph B. Litkowski; piano—Mrs. Alfred Barthel, Alice Sloan, Viola Lynch, Bertha Mae Everhard, Carrie Grab, Agnes Cross, Carl Augustus Sauter and Hugo P. Goodwin; violin—Joseph Silberstein; organ—Hugo P. Goodwin; harmony—Mrs. Alfred Barthel and Bertha Mae Everhard; composition and counterpoint—Otto Wolf. The regular school season began on September 7 with a splendid enrollment of pupils, and the prospect is for a very busy year. A number of concerts will be given by the Gottschalk Lyric Club, composed of the pupils of the school, the programs to be made up of excerpts from the different operas and presented in concert form, thus familiarizing the students with the ensemble of the various works studied. Last year Gounod's "Romeo and Juliet" and Bizet's "Carmen" were presented in excellent style. The piano department has some very competent members on its faculty list and much attention is devoted to maintaining the same high standards in the instrumental departments, as well as in the vocal. The school prospectus will be mailed on request.

EVELYN KAESMANN.

#### Philadelphia Opera Patrons.

Following is a list of the boxholders in the grand tier at Hammerstein's new Philadelphia Opera House for the coming season:

Mrs. J. D. Lippincott.	Rodman E. Griscom.
George W. Elkins.	Mrs. A. E. Fletcher.
George D. Widener.	Mrs. H. P. McKean.
Dr. Lewis Ziegler.	J. Gardner Casatt.
Richard Y. Cook.	C. Hartman Kuhn.
George H. Frazier.	Thomas Leaming.
George H. Earle, Jr.	E. T. Stotesbury.
R. W. Meira.	Francis E. Bond.
Isaac H. Clothier, Jr.	William Dieton.
C. Howard Clark, Jr.	H. L. Clark.
Mrs. C. W. Henry.	Mrs. A. Heckscher.
Edward M. Robinson.	George A. Huhn.
Mrs. G. Woodward.	Richard G. Wood.
James W. Paul.	Cyrus H. K. Curtis.
Theodore W. Cramp.	Samuel Bell.
Mrs. H. P. Sauers.	William W. Fidler.
Mrs. J. J. Alter.	George W. Norris.
A. Sydney Carpenter.	Edward B. Smith.
Robert W. Lesley.	W. Hinckle Smith.

#### Fernow-Trnka Concert, November 6.

Sophie Fernow, pianist, and Alois Trnka, violinist, will unite in a concert to be given at Mendelssohn Hall, November 6, under the management of J. E. Francke. Friends of these artists are looking forward to the concert with pleasure. The program will be unusually interesting. Reba Cornett-Emory, soprano of the Broadway Tabernacle Choir, will assist.

#### Tosti to Leave London.

Interviewed at Chieti by a representative of the Tribuna, Signor Tosti said he intended permanently to settle in Italy with his wife in 1910, probably in the Abruzzi.

The Vienna Conservatory will reopen on September 14. There are seventy-one teachers on the faculty.



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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.  
ERNESTO CONSOLO, the eminent Italian Pianist, has been re-engaged and will accept a limited number of pupils.

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**Arnold Volpe Home From His European Tour.**

Arnold Volpe, the musical director of the Volpe Symphony Orchestra, returned from an extended European trip a few days ago. Mr. Volpe visited the principal capitals and in each had the good fortune to meet celebrated musicians, a number of them his personal friends. In London one of the first to greet Mr. Volpe was Professor Leopold Auer, his old master. Mischa Elman and Rudolph Ganz were among the others whom Volpe met in the British metropolis.

While sojourning at Wiesbaden Mr. Volpe ran down to Schlangenbad, a delightful spot near by, where for several days he was the guest of Ossip Gabrilowitsch. In Vienna Mr. Volpe encountered Andreas Dippel, Godowsky and Busoni. For several days Godowsky entertained Mr. Volpe at the Godowsky summer home in Alt-Aussee. Karl Goldmark was another celebrity Mr. Volpe met while on Austrian territory. The meeting took place at Gmunden, and needless to state was delightful. In Paris Mr. Volpe met Harold Bauer, and later he had charming interviews with members of the Flonzaley Quartet, who were staying in a quiet and ideal place in Switzerland, rehearsing for their American season.

Later on Mr. Volpe will have some interesting announcements to make concerning his forthcoming concerts at Carnegie Hall. The dates of the concerts are Thursday evenings, November 19, January 21 and March 25.

**Ada Soder-Hueck to Accept Concert Engagements.**

Ada Soder-Hueck, who has fully sustained her high reputation as a singer and teacher of vocal music, which reputation preceded her to New York, has decided to again accept concert engagements, and her rare contralto voice will be heard in several of the autumn festivals.

Her repertory includes all the great oratorios, lieder and a full range of arias from the great operas. Equipped with a knowledge of the theory of music rarely found in concert artists, which knowledge she acquired in the course of her long continued studies in Berlin, Dresden and Vienna, Madame Soder-Hueck already has made her influence felt in New York's musical life.

Her voice, of exceptional strength and sweetness, was trained according to the traditional method of Pauline

Viardot-Garcia, by no less a personage than the famous Marianne Brandt, the incomparable artist and teacher, who speaks of this pupil as "one eminently fitted to climb to the very top of the ladder of fame."



ADA SODER-HUECK.

Since Madame Soder-Hueck established herself in New York her advanced pupils required all her time. But this season she will limit the hours devoted to teaching, and thus metropolitan music lovers will have the opportunity

to hear that beautiful voice, behold the charm of the woman and realize that the praises bestowed by European critics are fully merited.

**Zimbalist Has Many Bookings Abroad.**

Zimbalist has lately had immense success in the Channel Islands. In Jersey, the Governor of the island invited Zimbalist and expressed his sincere admiration of his masterly playing. Zimbalist has been re-engaged in nearly all the towns which he has visited during August. He is again engaged for the London Philharmonic Society during this year, and this is an exceptional thing, it never having happened before that an artist should be playing in two consecutive years with this society. Zimbalist is the only artist having the distinction of having been engaged twice in one year. He is further engaged to appear at the symphony concert with Dr. Richter in London, on which occasion he has been requested to play the Paganini-Wilhelmj concerto and the chaconne by Bach. At the London Philharmonic Society's concert he has been requested to play the Beethoven concerto. Zimbalist appears September 8 at Blackpool in an orchestra concert, on which occasion Landon Ronald will conduct and Zimbalist will contribute the Mendelssohn and Tchaikowsky concertos, and also the suite of Sinding. In October he will have an extensive tour in Russia, visiting St. Petersburg, Moscow, Odessa, Kieff, Charkow, Riga, etc. He will also appear in Warsaw with the Philharmonic Society. He received a guarantee of 110 guineas per concert, and in several of the above towns he is booked for two appearances. He is further engaged for Cologne, Germany, at the Gurzenich Saal with Steinbach; for Brussels with Dupuis; also for Liege, Antwerp, Berlin, Dresden and Leipzig.

**Visanska Teaching in New York and Philadelphia.**

Daniel Visanska, the violinist, has resumed his teaching at 488 St. Nicholas avenue, New York, and at the Fuller Building, to South Eighteenth street, Philadelphia. Mondays and Thursdays are the Philadelphia days, while the other four days are devoted to his New York pupils. Mr. Visanska returned to the city last week after a pleasant vacation in the country.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., September 12, 1908.

Mr. Czerwonky, the violinist, is just now on his way from Germany and will be in Boston the coming winter. Willy Hess, that master artist, has been heard during the summer in some of the most brilliant social and musical events. Mr. Hess and Alwin Schroeder are two accessions to American music which positively delight all lovers of art on this side of the Atlantic. The Hess-Schroeder Quartet is anticipated most highly for the coming season.

The Boston Symphony Orchestra concerts at Sanders Theater, Cambridge, will be more frequent this season, as it is stated that the large crowds in attendance in the Harvard College suburb justify increasing the same.

Caroline Gardner Bartlett's summer school with camp life at "Sunny Hill Farm," Waterloo, N. H., has closed with the best record as regards attendance and success

since its opening, and Madame Bartlett, with the vigor brought about by her touch with country life in its charming simplicity, will again be found at her Pierce Building studios, which have been greatly enlarged by the addition of several cosy reception and class rooms. Winburn Adams and Cora Bailey will assist in the studio work the same as last season. The several recitals and lectures given by Madame Bartlett while at "Sunny Hill Farm" were revelations to the earnest student. One, Gertrude F. Cowen, states something of her impressions gathered while she was one of the campers at that delightful retreat this summer. Miss Cowen says: "As a thoughtful observer interested in musical pioneer work, this has been a wonderful revelation to me. The principles of the art of singing have been reduced to a few simple basic laws, which, when once thoroughly understood, seem to lift the student to an entirely different and altogether higher plane of both living and thinking. Much that has been obscure becomes illuminated almost unconsciously, so subtle is the change. A certain poise and power of concentration is gained, and it is as though the inner vision has become absolutely unlimited. Many there are who come to Madame Bartlett ill and discouraged because of the loss of voice; because of failure, real or supposed. She hears them sing, and, before they realize it, hope has been infused into their being. Madame diagnoses the case, as it were, locating at once the cause of the indisposition, and with a few skillfully directed and helpful suggestions reaches the root of the trouble almost immediately. The voice comes out free and beautiful, a glad surprise to the poor unhappy mortal, who feels once again the joy of living. All of this has become such a well known fact that ministers, professors, teachers of all kinds, psychologists—all have come to this remarkable woman begging for the secret which seems to work such truly remarkable cures. But Madame Bartlett has no secrets except that she recognizes that the philosophy of life is analogous to that of the human voice, and its treatment accordingly. The work of lessons has been broken by mem-

orable programs of songs given by Madame Bartlett herself and essays written by the pupils explaining what knowledge of the voice work each had gathered from the ground covered thus far. The principles have been successfully digested by each student and in the demonstration by themselves there has been shown a remarkable progress."

Anna Miller Wood, contralto, is again reaping honors from the truly brilliant success of one of her pupils, Anita Parker, well remembered by many Boston friends for her unusual vocal gifts and delightful personality. Miss Wood had the pleasure of witnessing two or more triumphs of her pupil in California. In each case Miss Wood was at the piano with her remarkable accompaniments. Miss Parker's song career is brief, but interesting to those who realize how hard she has worked in Boston with Miss Wood, but only for one season so far, and practically untutored musically before she fell into Miss Wood's hands. This teacher placed her pupil with Alice Seaver Pulsifer, who is so excellent in preparing singers for choir positions, and Emma Clarke, Arthur Foote's assistant, taught her in piano, and German lessons were furnished by another teacher. So, altogether, Miss Parker has been a serious worker. Her recitals at the Outdoor Art Club, at Mill Valley and Berkeley, Cal., and that at the Sequoia Club Hall, in San Francisco, were attractive events of the Coast. Stern, Foote, McDowell, Manney, Fisher, Whelpley, and old Irish airs were represented, and judging from the press reports of two critics, Miss Parker's singing was excellent. Miss Wood is known for her careful training of voices, and does not encourage young singers being forced. Both the San Francisco Examiner and Call praised Miss Parker's beautiful voice and her unusual promise. She was also highly complimented by such men as Manager Behymer, of Los Angeles, and Will L. Greenbaum, of San Francisco, the former declaring: "That girl has a wonderful voice. I have never heard those songs more beautifully sung. I believe she is one of the coming singers." The San Francisco Call says of Miss Parker: "Possessed of a soprano voice, fine range—though her songs did not tax it—and flexibility, Miss Parker has something else to commend her present work and render certain her future; that is she has spirit and a sanely musical temperament. Her voice is clear and well produced, and her study with Miss Wood has brought out a growing fullness of power which she does not abuse. She has musicianship and a genuine feeling for the poetry of her song."

Benjamin Guckenberger has assumed charge of a school of music, including piano, voice, violin, and all orchestral instruments, theory, musical analysis, harmony, composition, musical history, score reading, chorus and orchestral conducting at 30 Huntington Avenue. The school was opened September 8. No musician in the East seems better equipped for such work as offered by the prospectus of the Guckenberger School, as its director has had much of foreign training, besides a broad experience in both teaching and conducting, and is democratic to the extent that all methods interest him, and likewise he is conservative

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enough to recognize certain prescribed ways of developing the student. As a conductor, Benjamin Guckenberger has scored many notable successes—here in Boston and in many Southern cities.

\*\*\*

Anna Miller Wood, contralto, will be detained on the Pacific Coast with her many engagements until November 1. Until that time Edith Alida Bullard, who has had all of her training from Miss Wood, and is now her first assistant, will receive all pupils in voice training, both initial and advanced. Miss Wood's summer outing in so delightful a locality as California has been of great benefit to her, meeting as she has many old friends, and filling engagements in all kinds of charming resorts. Miss Wood is, by birth, a Californian, and has, each season, many pupils from that part of the country.

\*\*\*

Bessie Belle Collier, violinist; Grace Collier, pianist, and Earl Cartwright, baritone, were the entertainers at the first fall concert given last week at the Cohasset Town Hall, when there were several hundred present. The program was of interest, as Mr. Cartwright is always an assured favorite in and around Boston, and had not been heard for some time, owing to his protracted vacation at his old home in the Middle West.

\*\*\*

The Municipal Band concerts, during July and August, and for which the Metropolitan Park Commission received an appropriation of \$25,000, afforded much pleasure to a large number of people. At the various reservations where the band played the attendance was unusually good, and the behavior excellent. Various appreciative citizens are sending in their thanks.

\*\*\*

One of the attractive announcements for the coming season is to the effect that Mischa Elman, the violinist, in his first visit to America, will appear with the Boston Symphony Orchestra at a pair of concerts during January.

\*\*\*

Albert Debuchy is well remembered for some very good concerts last season, and for renewing Boston's acquaintance with some music which can bear repetition. These concerts were very much enjoyed, and for the coming season Mr. Debuchy will again conduct some attractive concerts. Madame Calvé is to be heard in Boston in one of Mr. Debuchy's series.

\*\*\*

Bernhard Listemann, who has been spending the summer in Neillsville, Wis., has returned to Boston. His studio for the study of the violin opened in the Pierce Building September 4.

WYLYA BLANCHE HUDSON.

#### Nahan Franko as an Educator.

Wagner, Raff, Liszt, Beethoven, Tchaikowsky and Dvorák; these were the composers represented in the program given by Nahan Franko and his orchestra in Central Park last Sunday afternoon before an interested assemblage of some 20,000 people of all sorts and conditions.

The continually rapid growth of New York in every phase of life is evinced also in the art conditions. Formerly any military band playing rag time and popular trash would suffice; now crowds eagerly throng around the band stand to listen to an orchestra playing classical works of the great masters. Nahan Franko has brought this about by his persistence in playing good music. Those who hear such programs free in the park during the summer months will be desirous to patronize the same kind of programs in the musical season and will gladly pay admission. Nahan Franko's program for Sunday is:

Overture, Tannhäuser .....	Wagner
March Movement from symphony Leonore .....	Raff
Symphonic poem, Les Préludes .....	Liszt
Andante from Fifth Symphony .....	Beethoven
Introduction and Death Scene, Tristan and Isolde .....	Wagner
Entrance of the Gods into Walhalla, Rheingold .....	Wagner
Allegro Molto Vivace, from Symphony Pathétique (No. 6) .....	Tchaikowsky
Prize song, violin solo, from Die Meistersinger .....	Wagner
Nahan Franko.	
Symphony, First Movement, From the New World .....	Dvorák
Introduction, Act III, Lohengrin .....	Wagner

#### Dr. Wullner as Reciter.

Dr. Ludwig Wullner, the celebrated German baritone, who is to give recitals in this country this season, is to include readings of Byron's "Manfred" and "Das Hexenlied," words by Ernst von Wildenbruch, musical setting by Schillings, on his programs.

#### Dalmores in Wiesbaden.

Dalmores, the Manhattan tenor, made an exceptionally successful appearance recently at Wiesbaden as Don José in "Carmen."

In honor of Prince Louis of Battenberg and the British fleet at Leghorn a gala performance of Mascagni's "Iris" was given recently at the Goldoni Theater, conducted by the composer. An Italian translation of "The Death of Nelson," transcribed by the British consul, was also rendered.

#### Augusta Cottlow in the Country.

The two snapshots reproduced on this page show Augusta Cottlow enjoying her summer vacation at the Richardson Farm, in Marlboro, N. H., and prove the fair pianist's devotion to outdoor pastimes. In one of the pictures Miss Cottlow is seen engaged in the gentle sport of picking blackberries, at which she appears to have some technic, judging by the way the branch is held to prevent the thorns from injuring the pianistic fingers. Also as a navigator of peaceful waters Miss Cottlow appears to be in the virtuoso class, for she is "punting" a boat with a very primitive looking oar. It is painful to contemplate the result which a lack of skill might bring on—a bump into the frowning boulders in the foreground, and there would be one very wet pianist! However, there was no marine disaster all summer, and Miss Cottlow ranks as the best purist and contrapuntist on the



BESIDE THE BONNIE BLACKBERRY BUSH.

banks of Lake Augusta. The picturesque sheet of water has been given its present name in her honor, and formerly was known as Cummings Pond. Miss Cottlow's first appearance this season will be at the Worcester Festival on October 2, when she will play MacDowell's second concerto in D minor, as already announced by THE MUSICAL COURIER.

The Vienna Opera, from August, 1907, to June, 1908, presented eighty-six operas by fifty-three composers. German works have been given 208 times, Italian works 113 times, French works seventy-four times, and Hungarian works six times. Wagner's music dramas were given fifty-nine representations.



A PIANIST PUNTING.

#### PITTSBURGH

Pittsburgh, Pa., September 12, 1908.

Sousa and his band are crowding the Exposition Music Hall nightly. His concerts are pleasing all classes of people, for what Sousa plays he plays well, whether it be a movement from a symphony or a march. His programs are well arranged, with many novelties to be found. Miss Allen, the soprano, has made many friends by her work. Her voice is warm, colorful and pleasing. Miss Reichard, the violinist, has abundant technic. Mr. Clark's work on the cornet is nothing short of wonderful. His chromatic cadenzas carry with them a brilliance that thrills, and his pianissimos are beautiful. Mr. Clark is one of a very few who have demonstrated that a cornet can be made an acceptable solo instrument.

\*\*\*

Signor Robert A. Minardi, the artist and teacher from Rome, has been engaged as head of the vocal department in the Von Kunits School of Music and Art.

\*\*\*

James Stephen Martin, teacher and director of the East Liberty Presbyterian Church choir, the Pittsburgh Male Chorus and the Tuesday Musical Club Choral, has returned from his vacation, passed at Point Pleasant, N. J. Mr. Martin, who is always busy, will probably be busier than ever the coming season, for in addition to his regular duties he is to give Pierné's "Children's Crusade" with 500 children, 200 adult voices and an orchestra.

\*\*\*

The musicians of Pittsburgh are much interested in a symphony composed by Silas G. Pratt, of this city, for the Lincoln centenary. This symphony pictures in tone the personal characteristics and salient features in the life of the great American. From the meager description given THE MUSICAL COURIER correspondent, who was unable to hear the initial performance of the work, the outline of the work is vastly interesting.

\*\*\*

The contest conducted by the Pittsburgh Male Chorus for the best musical setting for male voices of the "Vision of Sir Launfal" closes on September 15. The successful composer will be honored by a performance of the work in January.

\*\*\*

Silas J. Titus, of Chicago, has been chosen bass at the East Liberty Presbyterian Church. Mr. Titus is a young man of pronounced temperament, and possesses an admirable vocal equipment. Already he has been engaged for prominent musical affairs, and will be heard often the coming season.

\*\*\*

Mr. and Mrs. A. K. Virgil, assisted by Master Pasquale, will give a lecture-recital at Conservatory Music Hall, October 1 and 2. Their recital here was most successful last year.

CHARLES WAKEFIELD CADMAN.

#### Ding, Dong!

NORMAN, Okla., September 11, 1908.

Editor Musical Courier:

Being a student in the fine arts department of the University of Oklahoma and a reader of THE MUSICAL COURIER, I thought it might be a good article for THE MUSICAL COURIER to state that Clarence C. Robinson, until recently first tenor of the famous Dunbar Bell Ringers Quartet, is to have charge of the vocal department in the school of fine arts of the University of Oklahoma for the coming year 1908-09.

Respectfully,

RAYMOND B. WILLIAMS.

Giacomo Orefice, the composer, has been made the director of the Costanzi Theater in Rome.

**Song Versus Meat.**

His name, as a tenor, is known throughout the world and he was complacently eating a lunch, in which fruit played a conspicuous part.

"Why do you eat so little meat?" asked the newspaper man.

"Because meat kills song," replied the tenor. "The nightingale, the thrush, the lark are vegetarians, and their song is sweet. The carnivorous birds only croak."

"In countries where excessive meat eating is indulged in—such as in this country, for instance—there are few good voices; while in the more vegetarian countries—such as Italy—fine singers abound."

"De Reszke urges a minimum of meat, and all the great singers, from Caruso downward, go in more for fruit and vegetables than steaks and chops."

"Song birds are vegetarians," he repeated in conclusion. "Carnivorous birds croak."—London Sphere.

**Madame Armond's New Studio-Residence.**

Madame M. A. Armond is a young and remarkably gifted foreign artist, who has recently opened a studio at her residence, 80 Riverside Drive, where she will teach the art of singing. It is Madame Armond's habit to say but little, but to accomplish very much, and so it remains for her admirers to add that she is one of a few chosen artist-teachers whose work will be proclaimed by her pupils in the future. Madame Armond is a woman of intense personal magnetism, and this, together with her

natural ability and thorough musicianship, indicate that she will win great success as a teacher.

Madame Armond is the possessor of a beautiful voice, and more than that she sings with the skill of some of the world's greatest artists. She is besides an excellent pianist and linguist. Madame Armond teaches the art



MADAME ARMOND.

of singing in all its branches, from the technical rudiments to the highest stage perfection. She teaches opera repertory, operatic acting and expression, as a final preparation for a debut. When her pupils leave her studio they are equipped for their careers.

Ernst von Schuch, conductor of the Dresden Opera, recently celebrated the fortieth anniversary of his appointment at that institution.

**Buzzi-Peccia to Return Next Week.**

Signor A. Buzzi-Peccia, the singing master, who is now in Paris, will sail for New York, September 19, on the steamer La Provence. He will resume his vocal teaching at his handsome studios, 33 West Sixty-seventh street, September 25. Signor Puzzi-Peccia passed a delightful vacation at Lago Maggiore, in Italy, and Geneva, Switzerland. During the season he will present some of his advanced pupils in concert, and he has also planned to open a new musical exchange, about which he will make more definite announcement on his arrival in New York.

**Gadski's New York Recital, October 18.**

Madame Gadski's annual New York recital, at Carnegie Hall, Sunday afternoon, October 18, will include songs by Haydn, Reichardt, Schubert, Franz, Grieg and Richard Strauss. There will also be two songs by Frank La Forge who will again be the prima donna's accompanist.

**What They Did to Father.**

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 "Yes, I'm a cornetist."  
 "And your sister?"  
 "She's a pianist."  
 "Does your mother play?"  
 "She's a zitherist."  
 "And your father?"  
 "He's a pessimist."—London Tit-Bits.

**Cried and Scratched**

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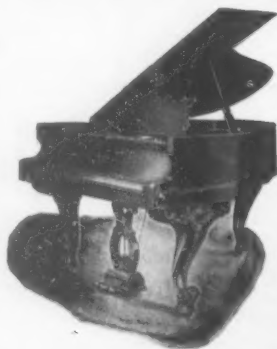
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